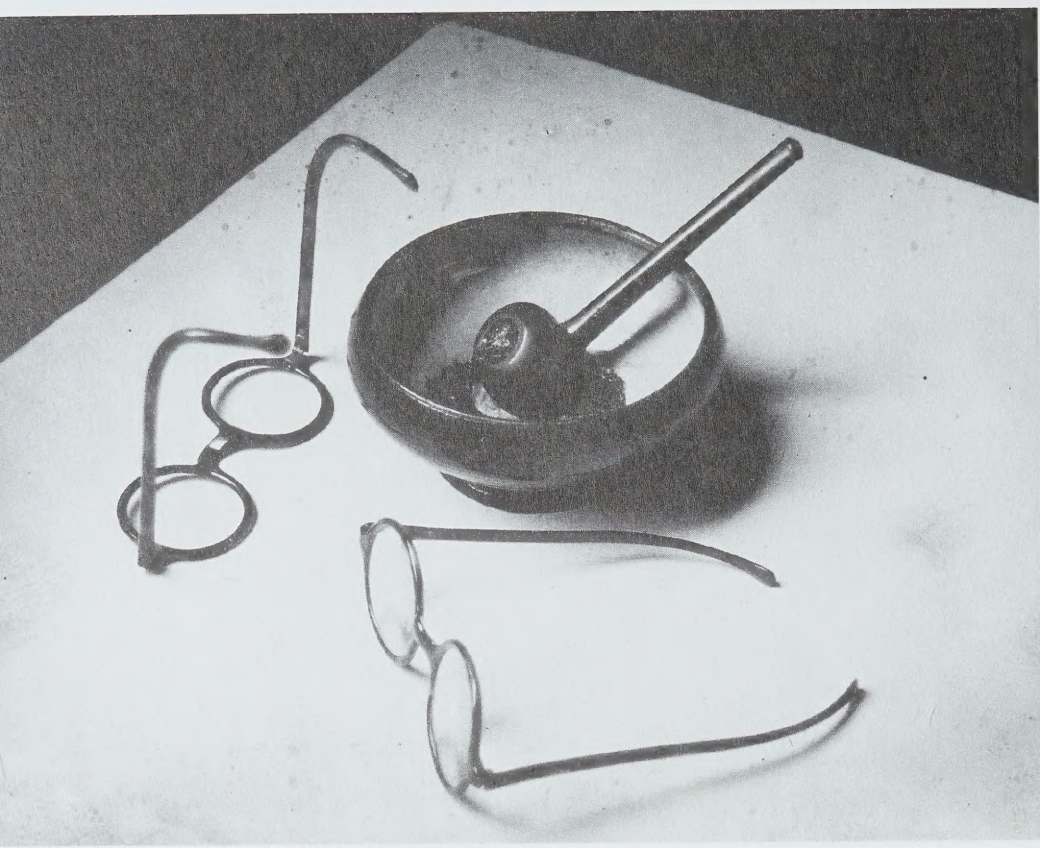


# Art Gallery of Ontario

ANNUAL REPORT 1997/98





# Art Gallery of Ontario

1007/08



# Annual Report

APRIL 1, 1997 - MARCH 31, 1998

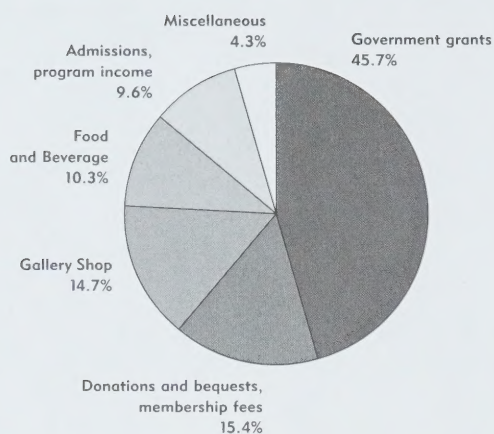
## CONTENTS

2	FINANCIAL SUMMARY
2	STATISTICS
3	BOARD OF TRUSTEES
4	RAPPORT DU PRÉSIDENT
5	PRESIDENT'S REPORT
6	RAPPORT DU DIRECTEUR
7	DIRECTOR'S REPORT
9	ACQUISITIONS
22	EXHIBITIONS
25	EDUCATION AND RESOURCES
26	VOLUNTEERS
27	ANNUAL CAMPAIGN
41	PERMANENT DONORS/MEMBERS
44	STAFF MEMBERS



# 1997/98 Financial Summary

## Revenue



## Art Gallery of Ontario. Year ended March 31, 1998

(reported in thousands of dollars)

### Revenue

Government grants	\$	11,900	45.7%
Admissions, program income		2,501	9.6%
Donations and bequests, membership fees		4,018	15.4%
Gallery Shop		3,817	14.7%
Food and Beverage		2,686	10.3%
Miscellaneous		1,090	4.3%

<b>Total Revenue</b>	<b>\$</b>	<b>26,012</b>	<b>100%</b>
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### Expenses

Administration	\$	2,731	10.4%
Physical plant and security		4,778	18.2%
Programming		10,766	41.1%
Membership and fundraising		1,399	5.3%
Gallery Shop		3,525	13.5%
Dining Services		2,564	9.8%
Purchases of works of art		437	1.7%

<b>Total Expenses</b>	<b>\$</b>	<b>26,200</b>	<b>100%</b>
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<b>Net Deficit</b>	<b>(188)</b>
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### Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 1997/98. Financial statements for the 1997/98 fiscal year (April 1, 1997 – March 31, 1998) audited by Ernst and Young are available upon request from the Art Gallery of Ontario. (Director's Office, 416-979-6613, fax 416-979-6669.)
2. In the 1997/98 fiscal year, the AGO received gifts of works of art with an approximate value of \$74,279,000. This is not reflected in the financial data above, but is identified in the AGO's 1997/98 audited financial statements.

## Statistics 1997/98

### Attendance: 580,000

Attendance at the AGO: 450,000

AGO programs in other communities: 130,000

AGO Members: 32,115

AGO Corporate Members: 200

### Permanent Collection

1997/98 acquisitions: 1,802

Size of collection: 23,654

### Facility

Total area: 44,871 square meters

Exhibition space: 9,378 square meters



# Board of Trustees

The Art Gallery of Ontario is governed by a board of trustees and directors, who are responsible for the overall direction of the Gallery. The AGO's board members generously volunteer their time, knowledge and expertise to ensure the institution's effective operation.

Lucie Amyot (D)	Frederic L.R. Jackman	(M) Trustee, elected from the Art Gallery of Ontario Membership
Sarah Band (M)	(M) <i>Chairman</i>	
David Campbell (M)	Robert Kelly (M)	(CF) Trustee, appointed by the Art Gallery of Ontario College of Founders
Yvonne Chiu (O)	<i>Vice-President</i>	(O) Trustee, appointed by the Ontario Lieutenant Governor in Council
Councillor	Michael Koerner,	(T) Trustee, appointed by the New City of Toronto Council
Olivia Chow (T)	C.M. (CF)	(D) Director, appointed by the President
Michael Davies (D)	Sonia Labatt (O)	
Janusz Duzdzia (O)	Councillor	
Hershell Ezrin (D)	Peter Li Preti (T)	
James Fleck, O.C. (M)	Evelyn Man (D)	
<i>President</i>	Patricia McCourtie (O)	
Joseph Fodor (D)	John McMahon (D)	
Kae Fogden (M)	James Meenan (O)	
Robert Fones (D)	Claire Miller (O)	
Murray Frum (O)	G. Scott Paterson (O)	
Arthur Gelber (D)	John Pollock (O)	
(deceased, January 1998)	Vivienne Poy (M)	
Anthony Graham (M)	Georgia Prassas (CF)	
<i>Vice-President</i>	Carol Rapp (CF)	
Joan Green (O)	<i>Vice-President</i>	
Allan Gregg (D)	Joseph Rotman (CF)	
Michael Hasley (M)	Samuel Sarick (D)	
Jamelie Hassan (D)	Alan Schwartz (M)	
Rosamond	<i>Vice-President</i>	
Ivey Thom (D)	Janet Scott (D)	
	Joseph M. Tanenbaum,	
	C.M. (CF)	
	Joanne Tod (D)	

## Ex Officio

Maxwell L. Anderson

*Director*

Tom Lewis

*Corporate Secretary*

Matthew Teitelbaum

*Chief Curator*





# Rapport du Président

En 1997-1998, l'essor qu'a pris le Musée des beaux-arts de l'Ontario mérite d'être reconnu. Nous avons établi de nouveaux partenariats locaux et internationaux sans perdre de vue les objectifs fondamentaux de notre institution. La capacité du Musée d'accueillir des expositions de grande envergure, de générer des revenus et de stimuler l'économie aux paliers municipal, provincial et national atteste son apport capital au tourisme culturel.

En 1997-1998, le Musée a enrichi sa collection de 1 802 œuvres. Une acquisition s'impose en exemple : un buste en marbre du pape Grégoire XV, œuvre de Gian Lorenzo Bernini, considéré comme le plus grand créateur du baroque italien. Nous exprimons toute notre gratitude à Joey et Toby Tanenbaum pour ce don magnifique. Une autre œuvre remarquable a été offerte au Musée par un donateur anonyme : une statue célèbre de *L'Archange Michel* datant du XIII<sup>e</sup> siècle, qui marque un tournant majeur dans l'histoire de la sculpture européenne. Ces deux acquisitions représentent un enrichissement inestimable de la collection d'art européen. Le Musée remercie tous les autres bienfaiteurs, notamment les collectionneurs d'art contemporain et d'art canadien ancien, pour la générosité avec laquelle ils contribuent à l'accroissement de sa collection au profit des générations présente et futures.

Depuis le 30 octobre 1997, le Musée loge une collection privée d'arts décoratifs qui compte parmi les plus belles et les plus appréciées dans le monde. L'exposition *Les trésors d'un collectionneur. Œuvres d'art européen, 1100-1800, de la Collection Thomson* présente près de 400 pièces, dont des exemples remarquables d'art médiéval. Ces œuvres sont réunies dans un musée pour la première fois. Nous sommes très reconnaissants envers Kenneth et Marilyn Thomson de nous permettre de partager avec eux cette incomparable collection.

Si l'apport des philanthropes et du secteur privé est capital pour la croissance du Musée, le concours du secteur public n'en demeure pas moins fondamental. Nous remercions le gouvernement de l'Ontario qui, outre son appui à nos activités courantes, a fourni une aide financière exceptionnelle pour la promotion, sur le marché du tourisme, de l'exposition *La Collection Courtauld*. Le ministère du Patrimoine canadien, également conscient des retombées économiques accompagnant la présentation de grandes expositions interna-

tionales itinérantes, a créé un nouveau programme d'indemnisation des frais d'exposition. Le Conseil des Arts du Canada, pour sa part, a rétabli son programme d'Aide à la programmation et au fonctionnement des musées et galeries d'art à but non lucratif. Ces initiatives récentes sont des plus encourageantes pour le partenariat des secteurs public et privé qui est essentiel à l'équilibre financier du Musée.

Au fil des ans, le travail et le dévouement d'innombrables bénévoles ont largement contribué à l'essor du Musée. Le Musée a conclu un nouveau partenariat avec ses bénévoles, afin que ceux-ci soient associés plus étroitement aux activités courantes de l'institution et qu'ils puissent se familiariser avec tous les aspects de son fonctionnement. Je tiens à remercier Kae Fogden, qui a été présidente des bénévoles pendant les deux dernières années, et Ute Blake, la nouvelle présidente, pour leurs conseils, leur engagement et leur travail acharné pendant cette période cruciale de profond changement. J'exprime toute ma reconnaissance à tous ces bénévoles sans qui le Musée ne connaîtrait pas le succès dont il jouit actuellement.

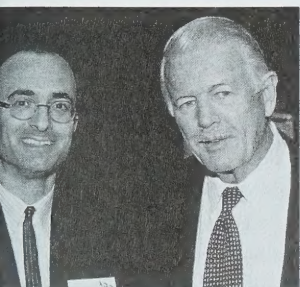
Notre directeur, Maxwell L. Anderson, se prépare à relever de nouveaux défis à la tête du Whitney Museum of American Art de New York. Je tiens à le féliciter pour sa direction exemplaire pendant ces trois années. Le nouveau directeur du Musée des beaux-arts de l'Ontario est Matthew Teitelbaum, qui était conservateur en chef du Musée depuis 1993. Je me réjouis de sa nomination et je l'assure de mon entière collaboration avec lui dans ses nouvelles fonctions.

Enfin, je remercie les membres du conseil d'administration du Musée pour leur expertise et leurs conseils avisés. Je tiens également à souligner le travail exceptionnel de tous les membres du personnel, dont la créativité et le dévouement placent le Musée des beaux-arts de l'Ontario au premier rang des musées d'art en Amérique du Nord.

**James D. Fleck, O.C.**



# President's Report



**AGO President James D. Fleck, O.C. (right), with incoming AGO Director, Matthew Teitelbaum.**

The growth that has taken place at the Art Gallery of Ontario this past year deserves recognition. We have forged new partnerships at local and international levels while remaining a strong and focused institution. The AGO has emerged as a major player in cultural tourism, attracting major exhibitions, generating revenues and stimulating the economy at municipal, provincial and national levels.

During 1997/98, the AGO acquired 1,802 notable works through gift and purchase. The highlight of our acquisitions this year was a 17th-century marble bust of Pope Gregory XV by Gian Lorenzo Bernini, who is recognized as the most influential and innovative artist of the Italian Baroque. Our sincere thanks to Joey and Toby Tanenbaum for this magnificent gift. Another outstanding gift, from an anonymous donor, is a universally acclaimed depiction of the Archangel Michael from the 13th century which marks a turning point in the development of European sculpture. These two gifts significantly enhance the AGO's European collection. The Gallery is deeply grateful to all of our benefactors, including collectors of contemporary and Canadian historical art, for their generosity in building the AGO's collection for the benefit of present and future generations.

One of the world's finest and most esteemed private collections of early European decorative art has been on display at the AGO since October 30, 1997. *Treasures of a Collector: European Works of Art, 1100-1800, from the Thomson Collection* features almost 400 outstanding works, including some of the best preserved examples of medieval art. This is the first time these works have been displayed together in any museum, and our sincere appreciation goes to Kenneth and Marilyn Thomson for sharing their incomparable collection with us.

While philanthropy and private-sector support are crucial to the growth of the AGO, public-sector support remains fundamental. We are very grateful to the Government of Ontario which continues to support our core operation, and which also made a special financial investment to assist the AGO in marketing the major exhibition *The Courtauld Collection* to tourist markets. The Department of Canadian Heritage has similarly acknowledged the economic benefits of major international travelling exhibitions by developing a new exhibition indemnification program. In addition, the Canada Council for the Arts, has

reinstated its Programming and Operations Assistance to Art Museums and Public Galleries program. These recent initiatives go a long way to bolster the public sector/private sector partnership that is so essential to the AGO's continued stability.

Over the years, the hard work and dedication of countless volunteers have enabled the Gallery to flourish. The AGO has now formed a new partnership with its volunteers, which is designed to involve them more closely with the Gallery's core operation, and to provide greater opportunities for them to experience all aspects of the institution. I would like to thank Kae Fogden, who served as Volunteer President for the past two years, and Ute Blake, the incoming Volunteer President, for their able guidance, commitment and hard work, particularly during this critical time. My deep appreciation goes to all the volunteers, without whom the AGO would not enjoy its current success.

As our Director, Maxwell L. Anderson, completes his term at the Art Gallery of Ontario and prepares to take up his new duties as the Director of the Whitney Museum of American Art in New York, I would like to congratulate him on his exemplary leadership during the past three years. I welcome Matthew Teitelbaum as the new Director of the Art Gallery of Ontario. Matthew has served as the AGO's Chief Curator since 1993, and I look forward to working closely with him in his new capacity.

Finally, I would like to express my gratitude to the AGO's Board of Trustees who generously provide their expertise and insights to the Gallery. My special appreciation goes to the AGO staff, whose creativity and dedication ensure the Art Gallery of Ontario's position as one of North America's leading art museums.

**James D. Fleck, O.C.**



# Rapport du Directeur

En 1997-1998, le Musée des beaux-arts de l'Ontario a de nouveau attiré un important public local et international. Le large éventail d'activités du Musée reflète la détermination avec laquelle il entend être un lieu d'expérimentation, d'innovation et de rigueur professionnelle.

Les expositions présentées en 1997-1998 étaient autant de manières d'aborder l'art. *The Warhol Look: Glamour, Style, Fashion* présentait une vue inusitée de l'œuvre de Warhol et prêtait forme au culte qu'il vouait au glamour, au style et à la mode. L'audioguide Antenna permettait aux visiteurs de découvrir l'artiste, son œuvre et l'esprit de l'époque. L'exposition était organisée par l'Andy Warhol Museum de Pittsburgh et parrainée par les sociétés LW Capital et MC Capital. L'ouverture de l'exposition a été soulignée par la « Soirée Warhol » qui a connu un franc succès. Évocation des célèbres happenings de la Factory, cette soirée a permis de recueillir des fonds pour le Musée et d'amener au Musée de nouveaux publics. Nous remercions l'ICE Group of Companies qui a parrainé cette soirée mémorable.

Autre événement marquant, la rétrospective *Keith Haring* s'articulait autour de l'œuvre de Haring « artiste de la rue » et de son discours social, notamment sur le racisme et le sida. Fidèle à l'esprit de Haring, qui voulait « faire descendre l'art de son piédestal et le rendre aux gens », le Musée a formé un groupe d'adolescents bénévoles qui ont animé des activités éducatives à l'intention des familles visitant l'exposition. Le caractère public de l'art de Haring a également inspiré une activité de quatre semaines, organisée par le Musée, qui invitait les élèves des écoles secondaires à créer une murale pour leur communauté. L'exposition était organisée par le Whitney Museum of American Art de New York avec le concours de la Horace W. Goldsmith Foundation.

*Strangers in the Arctic*, une grande exposition internationale présentée au Musée dans le cadre du Northern Encounters Festival, réunissait les œuvres de 14 artistes appartenant aux huit nations qui vivent autour du pôle Nord. L'exposition, qui a été le point de ralliement du festival, célébrait et explorait la notion de « nordicité ».

Les dons récents et les prêts de longue durée de collectionneurs privés offrent au Musée l'occasion de revisiter sa propre collection. C'est ainsi que nous avons réaménagé nos salles d'art européen en fonction de l'exposition *Les trésors d'un collectionneur. Œuvres d'art européen, 1100-*

*1800*; ces magnifiques œuvres d'arts décoratifs, prêtées par la famille Thompson, représentent une forme d'expression artistique peu montrée traditionnellement au Musée. Le Musée a reçu par ailleurs, sous forme de dons, deux groupes d'œuvres exceptionnelles qui ouvrent dans notre collection des perspectives nouvelles : un ensemble extraordinaire de pièces africaines – sculptures, masques, hampes, reliquaires et objets cérémoniels –, don du Dr Murray Frum; et un groupe remarquable de petits mâts totémiques sculptés en argilite, don de M. Roy G. Cole.

L'année 1997-1998 marque la reprise du programme « L'Artiste et son œuvre ». Grâce au soutien financier de AT&T Canada, le Musée a pu relancer ce programme pour une période de trois ans. Pendant ses 25 années d'existence, le programme a permis à plus de 400 artistes vivant en Ontario d'exposer et de discuter leurs œuvres dans différentes communautés aux quatre coins de la province.

Au cours des deux dernières années, le Musée s'est imposé dans le monde muséal comme chef de file en matière de communications et de services sur Internet. Le site [www.ago.net](http://www.ago.net) est maintenant un des modes habituels de diffusion de l'information et un lieu de dialogues sur l'art. Le Musée a joué un rôle clé dans la création d'AMICO (Art Museum Image Consortium) et du site [www.amico.net](http://www.amico.net), qui loge une bibliothèque multimédia numérisée de plus de 20 000 images d'œuvres d'art conservées dans les plus grands musées d'Amérique du Nord, dont 2 000 images de la collection du Musée.

Au moment de quitter mon poste de directeur du Musée, j'exprime toute ma reconnaissance à son personnel, ses bénévoles et son conseil d'administration, qui n'ont ménagé aucun effort pour attirer au Musée un nombre croissant de visiteurs. Je remercie sincèrement le président du conseil d'administration, James D. Fleck, pour sa collaboration généreuse et avisée. Je suis particulièrement heureux de voir que la direction du Musée sera assumée par son ancien conservateur en chef, Matthew Teitelbaum. Celui-ci a été à tous égards un précieux collaborateur, et il saura assurément donner toute sa mesure dans son nouveau rôle. Je lui suis profondément reconnaissant de son soutien indéfectible et son apport inestimable.

**Maxwell L. Anderson**



# Director's Report

Throughout 1997/98, the Art Gallery of Ontario continued to draw local and international audiences by creating engaging and powerful experiences with art. Our activities over the past year reflect the Gallery's commitment to lead through experimentation, innovation and professional rigour.

The 1997/98 exhibition program connected with diverse audiences in a number of new ways. *The Warhol Look: Glamour, Style, Fashion*, organized by The Andy Warhol Museum, Pittsburgh, and sponsored by the LW Capital Corporation and the MC Capital Corporation, presented a full range of Warhol's work, tracing the artist's skill in merging the worlds of style, fashion and contemporary art. Visitors to the exhibition were able to access through Antenna audio guides a variety of narratives on the artist, his work and the spirit of the era. The Warhol Party, a sold-out "factory" fund-raising event that celebrated the opening of the exhibition, invoked the spirit and energy of the artist's work, while introducing new audiences to the AGO. We extend our thanks to The ICE Group of Companies, who sponsored this memorable evening.

Another highlight of the year was the *Keith Haring* exhibition, organized by the Whitney Museum of American Art, New York, and supported by the Horace W. Goldsmith Foundation. This retrospective explored in depth the artist's work as a street artist and his concerns for social issues, such as racism and AIDS. In recognition of Haring's objective to "get art off the pedestals and give it back to the people," the AGO organized teenage volunteer animators to assist family audiences to respond to Haring's work with a number of educational activities in the exhibition. The artist's commitment to public projects was also reflected in a four-week initiative organized by the AGO in which high school students created a mural for their community.

*Strangers in the Arctic: Contemporary Artists Explore the Far North*, a major international exhibition presented at the AGO as part of the Northern Encounters Festival, featured works by 14 artists. This exhibition served as a focal point for the festival, which brought together artists from the eight nations circling the North Pole to celebrate and explore the idea of "northernness."

Recent gifts and long-term loans from private collections are allowing the Gallery to position its own collection in new and exciting contexts. *Treasures of a Collector: European Works of Art,*

*1100-1800, from the Thomson Collection*, featured magnificent works of decorative art on long-term loan from the private collection of the Thomson family. This collection, which represents an artistic expression that has not been traditionally exhibited at the AGO, enabled us to reinstall our European galleries in response to the Thomson works. The Gallery also received two compelling gifts which add interesting new perspectives to our collection: an outstanding group of African sculptures from Dr. Murray Frum, comprising carvings, masks, staffs, reliquary and ceremonial pieces, and a remarkable group of small carved argillite model totem poles given by Roy G. Cole.

Another success of the 1997/98 year was the reinstatement of the AGO's popular Artists with Their Work program. With the financial support of AT&T Canada, the AGO has been able to renew its commitment to this worthwhile program for a three-year period. Over its 25-year history, Artists with Their Work has enabled over 400 Ontario-based artists to exhibit and discuss their works in communities around the province.

Over the past two years, the AGO has become one of the world's leading art museums in networked communication and services. The AGO's Web site, [www.ago.net](http://www.ago.net), is now an integral tool for the dissemination of information and for interactive discussions about art. The AGO also played a leading role in establishing AMICO, the Art Museum Image Consortium, and creating [www.amico.net](http://www.amico.net), which hosts a multimedia digital library of over 20,000 images of works of art from the collections of major museums throughout North America, including 2,000 images from the AGO's own collection.

As I complete my tenure as Director of the AGO, I would like to express my sincere thanks to our staff, volunteers and trustees for working assiduously to attract more visitors than ever to the Gallery. My special thanks go to our President, James D. Fleck, for his generosity and guidance.

I am particularly pleased to see the Gallery's former Chief Curator, Matthew Teitelbaum, assume the directorship of the Gallery. He has been in every respect a gracious colleague, and in his new role he will doubtless distinguish himself further. He has my heartfelt thanks for his unflinching support and invaluable contributions.

**Maxwell L. Anderson**







# Acquisitions

A collection is that most wonderful thing: something alive, ever-changing in the relation to its parts, and always dynamic in the stories that it tells. The Art Gallery of Ontario collects for many reasons, but two above all: to preserve objects from our past, and to celebrate the contributions of artists in our midst. In each case the Gallery uses its collections to create histories that can tell us more about who we are. We collect both to anticipate the future and to honour the past; we collect to give order to the various ways in which we can cognitively understand the world. After all, collections are formed for both research and display functions, and it is our experience of paintings, photographs and sculptures as meaningful objects that gives them value.

In the past year the Gallery has been more focused and ambitious in its collecting activity than in any year in recent memory. We have sought out works from collections and pursued donations, we have encouraged collectors to purchase works in support of the Gallery's strategic goals, and we have succeeded in soliciting financial support for specific strategic purchases. This has been a wonderful year for the growth of the collection, and there is much to celebrate. A review of the annual report will highlight the various generous donations received: remarkable work gifted to the Gallery by 72 private collectors; 35 purchases made with support from various corporations, individuals, the Canada Council, and the Volunteers of the Art Gallery of Ontario. We are grateful to all.

Gift of Ann and Lawrence Heisey  
Gogh, Vincent van (Dutch, 1853-1890)  
*A Woman with a Spade, Seen from  
Behind* (detail) 1885  
oil on canvas on wood panel  
41.7 x 32.3 cm





#### **Gift of Roy G. Cole**

The Cunningham Collection

50 carved model totem poles, c. 1895-1905

31 attributed to Isaac Chapman (Skillai)

(Canadian, c. 1880-1910) and

19 attributed to Charles Edenshaw (Da.axiigang)

(Canadian, c. 1880-c. 1908)

argillite

10.2 cm (shortest) to 23.3 cm (tallest)

This remarkable group of 50 small carved argillite model totem poles was assembled by Robert Cunningham (1837-1905), a Scot who settled in British Columbia as a young man. He was posted to Port Simpson as a lay missionary in 1862, later became a trader for the Hudson Bay Company, and established his own post on the Skeena River in 1870, calling the town that grew around it Port Essington. He married a Haida woman in 1860 (she was Tsimshian by some accounts), who is purported to have been related to the legendary carver Charles Edenshaw. Robert Cunningham has been described by Wilson Duff as a pioneer of "resident collecting," and it now seems that he was an active dealer in artifacts during the 1890s.

Roy G. Cole acquired the collection from Cunningham's heirs in 1967. He sold the largest pieces from the collection in June 1992, and the key pieces among these were repatriated by the Museum of Northern British Columbia (formerly the Prince Rupert Museum) with the assistance of the Cultural Property Export Review Board. Cole retained the 50 small poles, however, a coherent group always considered to be the work of the two greatest carvers of the culminating phase of the first important period of trade-carving, Charles Edenshaw and Isaac Chapman.

It is an extraordinary group of trade-carvings by two of the greatest artists of the Northwest Coast tradition. Although each work is small, each is exquisite in form, often witty, displaying breathtakingly virtuosic carving. As a group it presents a monumental display of great visual impact, capturing a significant moment in the history of turn-of-the-century Canadian art.

The works overall are in excellent condition. This is the Art Gallery of Ontario's first acquisition of historical Native art, an area of collecting the Gallery intends to pursue vigorously in the future.

#### **CANADIAN GIFTS**

##### **Gift of Elisabeth Bacque in memory of her uncle Verschoyle Benson Blake**

O'Brien, Lucius Richard  
(Canadian, 1832-1899)

*Fishing Skiff, Grand Manan*  
c. 1881

graphite, watercolour and  
scraping on wovepaper  
20.0 x 35.2 cm (sheet)

##### **Gift of Hughene and Bill Boggs and family**

Grier, Edmund Wylly  
(Canadian, 1862-1957)  
*Untitled mural (St. Cecilia)*  
c. 1904 - c. 1910

oil on canvas  
111.0 x 227.0 cm

##### **Gift of Jessica Bradley**

Martin, Ron  
(Canadian, b. 1943)  
*Element of Consciousness*  
1969

watercolour and graphite  
on wove paper  
76.0 x 56.9 cm (sheet)

##### **Gift of John R. Casey, Q.C.**

Carmichael, Franklin  
(Canadian, 1890-1945)  
*Mattawa* 1935  
graphite, watercolour and  
gouache on watercolour  
paper  
55.7 x 43.5 cm

Thomson, Tom  
(Canadian, 1877-1917)  
*House in Owen Sound*  
c. 1914  
oil on wood panel  
24.5 x 19.5 cm

##### **Gift of the Estate of Jack Chambers**

Chambers, Jack  
(Canadian, 1931-1978)  
19 untitled drawings 1977  
coloured chalk and  
graphite on newsprint  
25.3 x 20.4 cm (each,  
sheet)

Curnoe, Greg  
(Canadian, 1936-1992)  
*Hockey Stick Blades from West Lion's Park, London*  
1965  
relief print and stamped ink  
on wove paper  
66.1 x 50.8 cm (sheet)

Curnoe, Greg  
(Canadian, 1936-1992)  
*Untitled (Sheila)* 1964  
pen and black ink on  
laid paper  
56.1 x 43.3 cm (sheet)

##### **Gift of Harriet Clavir**

Drenters, Yosef Gertrudis  
(Canadian, 1929-1983)  
*Marjorie and Christopher*  
1961  
wood, copper, stone,  
oil paint  
211.0 x 48.3 x 35.0 cm

##### **Gift of Phyllis and Alan Cohen, London, Ontario**

Roberts, Goodridge  
(Canadian, 1904-1974)  
*Fourteen Island Lake* 1949  
graphite and watercolour  
on wove paper  
37.4 x 55.1 cm (sheet)

##### **Gift of Bruno M. and Ruby Cormier**

Leduc, Fernand  
(Canadian, b. 1916)  
*Passages* 1967  
acrylic on canvas  
88.8 x 116.0 cm

##### **Gift of John and Sheena Cowan**

Oonark, Jessie  
(Canadian, 1906-1985)  
*Qiviuq Riding a Fish* c. 1975  
stroud, felt, embroidery  
floss, thread  
100.0 x 148.0 cm

##### **Gift of Sheila Curnoe**

Greg Curnoe  
(Canadian, 1936-1992)  
122 works in various media  
1955-90

##### **Gift of Ben and Yael Dunkleman**

Ewen, Paterson  
(Canadian, b. 1925)  
*Untitled* 1966  
acrylic on canvas  
36.0 x 36.5 cm



Ewen, Paterson  
(Canadian, b. 1925)  
*Untitled* 1966  
oil on canvas  
51.2 x 41.0 cm

**Gift of Robert F. Eaton and Mrs. P.C. Eaton**

Grier, Edmund Wyly  
(Canadian, 1862-1957)  
*R.Y. Eaton* 1927  
oil on canvas  
113.5 x 87.5 cm

**Gift of the Estate of George Gilmour**

Brooker, Bertram  
(Canadian, 1888-1955)  
*Lake Manitoba Icehouse*  
c. 1930  
oil on laminated  
fibreboard  
29.5 x 38.0 cm

**Gift of Joseph and Elizabeth Gladstone, David and Jacqueline Gladstone**

Snow, Michael  
(Canadian, b. 1929)  
*Red Cross* 1960  
oil on canvas  
127.2 x 177.6 cm

**Gift of W.H. Graham**

Molinari, Guido  
(Canadian, b. 1933)  
*Untitled* 1957  
ink on laid paper  
48.0 x 63.0 cm (sheet)

**Gift of Mr. and Mrs. Harold Groves**

Walton, Rudolph  
(Canadian, c. 1895)  
*Double-Headed Bear or Sea Lion* c. 1890  
wood, stained dark brown,  
bone, abalone  
12.0 x 46.0 x 24.0 cm

Work, Joshua (Yaehindao)  
(Canadian, c. 1860-1935)  
*Frog Dish* (Dzelarhons)  
c. 1900  
red alder, inset abalone  
shell  
15.5 x 51.0 x 29.0 cm

Work, Joshua (Yaehindao)  
(attributed to)  
(Canadian, c. 1860-1935)  
*Two Frogs Model Dish*  
c. 1890  
red alder toned dark brown  
8.5 x 31.0 x 18.5 cm

**Gift of the artist**

Hagan, Frederick  
(Canadian, b. 1918)  
*Preparatory Drawing for "Descent"* 1950  
black chalk on wove paper  
37.5 x 32.3 cm (sheet)

Hagan, Frederick  
(Canadian, b. 1918)  
*Study for "Descent"*  
1950-1952  
watercolour, gouache  
and coloured chalks on  
wove paper  
61.1 x 30.5 cm (sheet)

**Gift of Sydney K. Herman**

Dignam, Mary Ella  
(Canadian, 1860-1938)  
*Landscape* c. 1900  
oil on academy board  
25.5 x 32.6 cm

**Gift of Paul Ivanier**

MacDonald, J.E.H.  
(Canadian, 1873-1932)  
*Evening in the Bush* 1909  
oil on canvas  
71.5 x 51.4 cm

**Gift of Geoffrey James**

Tiktak, John  
(Canadian, 1916-1981)  
*Head Cluster* c. 1970  
green-grey stone  
29.8 x 13.0 x 13.7 cm

**Gift of Dr. Peter Lewin**

Banting, Sir Frederick G.  
(Canadian, 1891-1941)  
*Bic, Quebec* 1927  
oil on panel  
30.8 x 38.3 cm

**Gift of Neil D.**

**MacDonald**  
MacKay, Joseph Harold  
(Canadian, 1875-1947)  
*The Window* 1933  
chloro-bromide print  
29.6 x 37.5 cm  
(image/sheet)

**Gift of Alice MacLean**

Wilson, Ronald York  
(Canadian, 1907-1984)  
*Clam Digger, Peggy's Cove*  
c. 1946  
oil on laminated paper-  
board  
30.5 x 40.7 cm

Wilson, Ronald York  
(Canadian, 1907-1984)  
*Lake of Two Rivers* c. 1946  
oil on hardwood panel  
30.4 x 41.0 cm

**Gift of Margaret Opekar**

Town, Harold  
(Canadian, 1924-1990)  
*Tyranny of the Corner (Uncas Set #3)* 1962  
oil and lucite on canvas  
206.0 x 162.7 cm

**Gift of Larry Pfaff**

Various photographers  
(Canadian, 19th century)  
Album of photographs: The  
Ryckman Family  
c. 1868-c. 1900  
39 cabinet cards, 2 cartes-  
de-visite; albumen, plat-  
inum, printing-out-paper  
and gelatin silver prints,  
leather bound and gilt  
edges  
22.8 x 18.0 x 6.5 cm

**Gift of Art Price**

Warrener, Lowrie Lyle  
(Canadian, 1900-1983)  
*Barneyard Impressions* 1938  
oil on canvas  
81.5 x 63.5 cm

**Gift of Sara Rans and Martha Rans**

Chambers, Jack  
(Canadian, 1931-1978)  
*Diego with Chairs* 1967  
graphite on paper adhered  
to wood support and frame;  
resinous  
coating overall, pigmented  
coating over image  
55.4 x 68.3 cm (overall)

**Gift of William and Meredith Sanderson**

Gage, Frances  
(Canadian, b. 1924)  
*Portrait of a Person (Douglas Duncan)* 1959  
painted plaster  
51.0 x 22.0 x 30.5 cm

**Gift of Faye and Bert Settler**

Kavik, John  
(Canadian, 1897-1993)  
*Face Cluster* 1976  
antler, grey stone  
35.7 x 41.5 x 8.1 cm

**Gift of John Stennett**

Unknown  
(Canadian)  
*Seal-Head Pepper Shaker* c. 1920  
*Walrus-Head Pepper Shaker* c. 1920  
ivory and baleen  
seal: 7.4 x 4.4 x 4.0 cm  
walrus: 7.9 x 3.0 x 3.0 cm

**Gift of Ethel Teitelbaum**

Roberts, Goodridge  
(Canadian, 1904-1974)  
*An Art Class* c. 1937  
charcoal and stump on laid  
paper  
48.7 x 58.9 cm (sheet)

**Gift of Lorne Wagman**

Coughtry, Graham  
(Canadian, b. 1931)  
*Young Girl* 1956  
black conte, white chalk  
and wash  
62.4 x 48.0 cm (sheet)

**Gift of Marian and Ross Woodman**

Ewen, Paterson  
(Canadian, b. 1925)  
*Lifestream* 1959  
oil on canvas  
76.2 x 91.5 cm

**Anonymous gift**

Oonark, Jessie  
(Canadian 1906-1985)  
*Baker Lake Is the Centre of the World* c. 1976  
stroud, felt, embroidery  
floss, thread  
40.7 x 42.9 cm





**Purchased with funds donated by  
Susan and Greg Latremaille**  
Hagan, Frederick (Canadian, b. 1918)  
*Descent* 1950-1952  
oil on masonite  
148.7 x 77.5 cm

Fred Hagan was born in Toronto in 1918. He trained as an artist at the Central Technical School from 1932 to 1933, and at the Ontario College of Art from 1937 to 1939. He was employed as an art teacher, first at Pickering College (1941-1946) and subsequently at the Ontario College of Art (1946-1983). Among his students at the OCA (where he taught printmaking, drawing and painting) were Dennis Burton, Graham Coughtry, Michael Snow, and Robert Markle. "Fred was born to be a catalyst," writes Burton, who remembers Hagan as one of the most influential and enlightened of his teachers.

As a tour de force of biblical painting, in the grand tradition of Western art, *Descent* was Hagan's proof to himself and his circle of artist friends and supporters that he was an impassioned artist, capable of producing a moving aesthetic experience. As one of a younger generation of Toronto artists who gained critical recognition during the 1940s, the provision of proof of one's technical ability and of conviction in humanist values was critical. Hagan's concern for the social value of art is characteristic of the post-Group of Seven generation of painters in Toronto.

To understand what prompted Hagan to paint *Descent*, apart from the obvious fact that the subject was a terrific challenge in the tradition of academic painting, it is important to recall his earnest conviction of the artist's duty to move and to console the human spirit. Hagan, like his contemporaries, upheld a grand and rather conservative vision of the "true" artist, who warranted an esteemed position in society. Paradoxically, Hagan felt he could never exhibit *Descent*. The painting, arguably, touched a social nerve in a community still sensitive to the perverse injustices of World War II.

## CANADIAN PURCHASES

### **Purchased with the assistance of the Joan Chalmers Inuit Art Purchase Fund**

Algona, Mary  
(Canadian, b. 1935)  
*Migration Scene* 1976  
grey stone, hide, antler,  
copper, feathers, sinew  
25.0 x 58.0 x 26.0 cm  
  
Pootoogook, Paulassie  
(Canadian, b. 1927)  
*Airplane* 1986  
mottled dark green stone,  
antler  
17.5 x 40.1 x 47.7 cm

Ugyuk, Charlie  
(Canadian, b. 1931)  
*Malevolent Spirit Consuming  
an Inuk* c. 1988  
mottled grey-green stone,  
antler  
H: 36.0 cm

### **Purchase**

Cameron, Robert  
(Canadian, c. 1892-1968)  
*Grist Mill* c. 1945  
chloro-bromide print  
36.0 x 43.2 cm  
(image/sheet)

Cameron, Robert  
(Canadian, c. 1892-1968)  
*The Intruders* 1940s  
gelatin silver print  
42.2 x 32.4 cm  
(image/sheet)

Cameron, Robert  
(Canadian, c. 1892-1968)  
*It's a Man's World* c. 1946  
chloro-bromide print  
39.0 x 38.1 cm  
(image/sheet)

Cameron, Robert  
(Canadian, c. 1892-1968)  
*Quiet Please* c. 1947  
gelatin silver print  
33.3 x 39.9 cm  
(image/sheet)

Cameron, Robert  
(Canadian, c. 1892-1968)  
*Untitled (Two Boys Sitting on  
a Hill)* 1940s  
gelatin silver print  
photomontage  
43.0 x 35.2 cm  
(image/sheet)

Harrod, Stanley  
(Canadian, 1881-1954)  
*Portrait of T.G. Greene*  
c. 1930  
chloro-bromide print  
24.7 x 19.0 cm (sheet)

## CONTEMPORARY GIFTS

### **Gift of Thomas H. Bjarnason**

Charlesworth, Sarah  
(American, b. 1944)  
*Of Myself* 1989  
laminated Cibachrome  
print mounted on  
hardboard  
183.1 x 126.9 cm

Graham, Rodney  
(Canadian, b. 1948)  
*Fir Tree, Beaver Lake* 1990  
gelatin silver print  
205.1 x 121.0 cm (sheet)

### **Gift of the artist**

Cameron, Eric  
(Canadian, b. 1935)  
*Beer Bottle* 1979-96  
acrylic gesso and acrylic on  
glass beer bottle  
27.0 x 26.0 x 24.0 cm

### **Gift of Vivian and David Campbell**

Close, Chuck  
(American, b. 1940)  
*Janet* 1988  
reduction linoleum print on  
Gasenshi Echizen paper on  
German  
etching paper  
37.3 x 32.5 cm (image)  
79.1 x 32.5 cm (sheet)

Kelley, Mike  
(American, b. 1954)  
*Untitled (Bed)* 1990  
mixed fibre fabrics and  
yarns  
cat pillow:  
27.0 x 38.0 x 9.0 cm  
rose pillow:  
38.0 x 39.0 x 13.0 cm  
afghan blanket:  
200.0 x 361.0 cm



Kelley, Mike  
(American, b. 1954)  
*AHH - Youth* 1991  
Cibachrome prints  
8 prints: 61.0 x 50.8 cm  
(each, sheet)

**Gift of J. Flatt**  
Fischl, Eric  
(American, b. 1948)  
*House Barn Stable Stable*  
1975  
oil on plywood  
53.9 x 88.2 cm

**Gift of Dr. Murray Frum**  
Gaucher, Yves  
(Canadian, b. 1934)  
*Blue, Purple and Green* 1972  
acrylic on canvas  
203.0 x 274.5 cm

**Gift of K.M. Graham**  
K.M. Graham  
(Canadian, b. 1913)  
90 works on paper including lithographs, sketchbooks, watercolours, pencil and touche stick studies.

**Gift of Maria Gwartz**  
Wallace, Ian  
(Canadian, b. 1943)  
*My Heroes in the Street*  
1986  
chromogenic prints, black grease (?) pencil on wave paper  
38.1 x 56.0 cm  
(each, 10 sheets)

**Gift of James Carl in loving memory of Barbara Elizabeth Hartley**  
Carl, James  
(Canadian, b. 1960)  
*Empirical* 1996-97  
corrugated cardboard, newsprint, newspaper rack  
184.5 x 131.0 x 46.5 cm

**Gift of Mr. William S. Hechter**  
Warhol, Andy  
(American, 1928-1987)  
*Untitled (Karen Kain)* 1980  
graphite on wove paper  
80.0 x 60.2 cm (sheet)

Warhol, Andy  
(American, 1928-1987)  
*Untitled (Karen Kain)* 1980  
graphite on wove paper  
79.7 x 60.3 cm (sheet)

Warhol, Andy  
(American, 1928-1987)  
*Untitled (Karen Kain)* 1980  
graphite on wove paper  
79.4 x 60.3 cm (sheet)

**Gift of Garry Neill Kennedy**  
Kennedy, Garry Neill  
(Canadian, b. 1935)  
*Untitled (five parts)* 1975  
gesso on canvas  
87.0 x 89.9 cm  
73.5 x 79.5 cm  
75.5 x 78.5 cm  
79.5 x 76.6 cm  
78.5 x 77.5 cm

**Gift of Narcisca Maggs**  
Maggs, Arnaud  
(Canadian, b. 1926)  
*10, rue de Passy, 16e* 1991  
gelatin silver print  
182.9 x 50.0 cm (sheet)

Maggs, Arnaud  
(Canadian, b. 1926)  
*9, rue Jean-Bart, 6e* 1991  
gelatin silver print  
182.9 x 50.0 cm (sheet)

Maggs, Arnaud  
(Canadian, b. 1926)  
*77, avenue de St-Ouen, 17e* 1991  
gelatin silver print  
182.9 x 50.0 cm (sheet)

**Gift of Dr. W. John S. Marshall**  
Tod, Joanne  
(Canadian, b. 1953)  
*Barekallah* 1995  
oil on canvas  
213.5 x 295.5 cm

**Gift of Philip Pratt**  
Pratt, Christopher  
(Canadian, b. 1935)  
*Porch Light* 1972  
oil on masonite on board  
90.0 x 69.2 cm

**Gift of Alison and Alan Schwartz**  
Alexander, Shelagh  
(Canadian, b. 1959)  
*Untitled (Wish)* 1988  
gelatin silver print  
155.0 x 205.0 cm (sheet; pieced)



© 1998 Shirley Wiitasalo

**Gift of Alison and Alan Schwartz**  
Wiitasalo, Shirley  
(Canadian, b. 1949)  
*Untitled* 1982  
oil on cotton duck canvas  
152.7 x 183.1 cm

Toronto artist Shirley Wiitasalo began her career as an abstract painter, but soon introduced figurative imagery. By the 1980s, her work, along with that of contemporaries such as Joanne Tod, Will Gorlitz, and Carol Wainio, signalled an escalating interest in figurative painting and the issues of identity, social organization, and media representation that could be addressed through representation of the figure. A subtext of Wiitasalo's work is the representational status of painting itself, a theme which she investigates through recurring images of mirrors and reflective surfaces. For Wiitasalo, representation is neither reflection nor imitation. Rather, it is a dialogue, between the seen and the unseen, the real and the unreal, the inside and the outside, all mediated by the notion of "the frame"—both the frame that limits the field of the painting, and the inner frames—the televisions, windows, mirrors, and elusive openings which Wiitasalo depicts again and again.

In *Untitled* (1982) there is a large, simple open landscape which fills the field of Wiitasalo's canvas and a house, which is encircled by the bubble at the centre of the composition. The relationship between the land and the building are ambiguous. Through the use of the bubble, which mediates between the two images and the reflective properties of the water, the space of Wiitasalo's landscape dissolves into surface.





© 1998 Guillermo Kuitca

#### Gift from the Junior Volunteer Committee Fund

Kuitca, Guillermo (Argentinian, b. 1961)

*St. John's Head* 1991

acrylic on canvas

244.0 x 188.0 cm

Guillermo Kuitca, the grandson of Russian Jewish immigrants, was a child prodigy in his native Argentina. Now 38, he has become one of the most celebrated painters to emerge from Latin America since the late 1980s. His work first became known internationally, and especially in Europe, through his installations of children's beds covered with painted maps of imaginary places.

Kuitca's subject matter is about place. He works with maps, charts and architectural plans. Gradually the viewer realizes that location in these works is nowhere and everywhere, in many ways a condition of contemporary life in a world of migrant populations and global communication. This paradoxical meeting of the specific and the general echoes the recurrent theme of Jorge Luis Borges, Argentina's most celebrated author and a central inspiration to Kuitca: there is only one place – where you are.

The present work, *St. John's Head*, depicts a detailed road map of this well-known area outside London, England. Upon closer scrutiny, however, one discovers several other places also named *St. John's Head*, all of them located along the periphery of a circle inscribed by roads which Kuitca has joined, transforming them into a crown of thorns.

Kuitca's map is one of dislocation which misleads rather than functions conventionally as a precise schema of location. *St. John's Head* is rendered as both one and multiple, a real place lost in the confusion of its own doubles.

Brown, John  
(Canadian, b. 1953)  
*Human Head #7*  
1987-1988  
oil, tempera and wax on  
plywood  
152.4 x 122.0 cm

Cadieux, Geneviève  
(Canadian, b. 1955)  
*Blue Fear* 1990  
chromogenic print  
mounted on acrylic sheet  
177.8 x 288.4 cm

Cadieux, Geneviève  
(Canadian, b. 1955)  
*Blues* 1992  
chromogenic print  
mounted on acrylic sheet  
160.1 x 231.2 cm

Ewen, Paterson  
(Canadian, b. 1925)  
*Rain Hit by Wind #1* 1971  
Japanese ink on wove  
paper  
60.5 x 45.8 cm (sheet)

Ewen, Paterson  
(Canadian, b. 1925)  
*Rain Hit by Wind #2* 1971  
Japanese ink on wove  
paper  
60.5 x 46.0 cm (sheet)

Goodwin, Betty  
(Canadian, b. 1923)  
*Elle a perdu son équilibre*  
1985  
oil pastel and charcoal on  
pieced Transparga film  
104.2 x 194.5 cm (sheet)

Goodwin, Betty  
(Canadian, b. 1923)  
*Figure* 1984  
oil pastel and charcoal,  
with scraped lines, over  
photostat paper  
106.0 x 222.9 cm (sheet)

Goodwin, Betty  
(Canadian, b. 1923)  
*Man in a Box* 1983  
mixed media on paper  
40.2 x 52.2 cm (sheet)

Goodwin, Betty  
(Canadian, b. 1923)  
*Secours* 1984  
mixed media on paper  
46.5 x 58.3 cm (sheet)

Goodwin, Betty  
(Canadian, b. 1923)  
*Study after Carbon* 1986  
charcoal powder, wax, oil  
pastel, pastel and graphite  
on Ozafilm  
54.4 x 43.5 cm (sheet)

Goodwin, Betty  
(Canadian, b. 1923)  
*Untitled Nerves, No. 1* 1993  
oil, pastel, tar, wax, over  
Cronaflex print  
196.3 x 134.5 cm (sheet)

Goodwin, Betty  
(Canadian, b. 1923)  
*Without Cease the Earth  
Faintly Trembles* 1988  
mixed media on  
Transparga film and  
sectioned steel bar  
193.0 x 113.0 cm (mount)

Gorlitz, Will  
(Canadian, b. 1952)  
*Genre II* 1984  
oil on canvas  
61.0 x 89.0 cm

Gorlitz, Will  
(Canadian, b. 1952)  
*Genre IV* 1984  
oil on canvas  
61.0 x 89.0 cm  
Grauerholz, Angela  
(Canadian, b. 1952)  
*La Conductrice* 1992  
Cibachrome print  
mounted on foamboard  
122.0 x 185.4 cm

Tod, Joanne  
(Canadian, b. 1953)  
*Matters of Principal* 1990  
oil on canvas  
152.4 x 152.4 cm  
Tod, Joanne  
(Canadian, b. 1953)  
*Research and Development*  
1986  
oil on cotton duck canvas  
175.7 x 241.6 cm

Wittasalo, Shirley  
(Canadian, b. 1949)  
*Black and White* 1987  
oil on canvas  
167.9 x 213.5 cm

#### Gift of Ann and Marshall Webb

Nitsch, Hermann  
(Austrian, b. 1938)  
*Untitled* 1986

oil and sponge on wove  
paper  
21.1 x 30.0 cm (sheet)

Nitsch, Hermann  
(Austrian, b. 1938)  
*Untitled* 1987  
medical gauze and oil paint  
on wove paper  
29.7 x 21.0 cm (sheet)

Nitsch, Hermann  
(Austrian, b. 1938)  
*Wiener Secession #9* 1987  
oil paint over tarry deposits  
on wove paper  
95.5 x 186.2 cm (sheet)

Rainer, Arnulf  
(Austrian, b. 1929)  
*Bogenblau* 1989  
etching and drypoint,  
with surface tone on  
wove paper  
49.5 x 34.8 cm (imp.)  
64.7 x 50.0 cm (sheet)

Wool, Christopher  
(American, b. 1929)  
*Run Dog Run* 1991  
impulse jet prints  
3 prints: 88.5 x 40.0 cm  
(each, sheet)

#### Anonymous gift

Macdonald, Euan  
(Canadian, b. 1965)  
*Heap* 1997  
alkyd paint on pieced paper  
support  
242.7 x 196.7 cm



## CONTEMPORARY PURCHASES

### Purchased through the AT&T Canada Fund for the Collection of Work by Contemporary Women Photographers

Wood, Kelly  
(Canadian, b. 1962)  
*Brown Sugar* 1996  
chromogenic print  
85.1 x 64.8 cm (sheet)

Wood, Kelly  
(Canadian, b. 1962)  
*Two Jawbreakers* 1996  
chromogenic print  
74.9 x 64.8 cm (sheet)

### Purchased with financial support of the Canada Council for the Arts Acquisition Assistance program

Lexier, Micah  
(Canadian, b. 1960)  
*A work of art in the form of  
a quantity of coins equal to  
the number of months of the  
statistical life expectancy of  
a child born January 6, 1995*  
metal, wood, enamel paint  
31.5 x 31.5 x 7.8 cm

Maggs, Arnaud  
(Canadian, b. 1926)  
*5, bis, rue de la  
Présentation, 11e* 1991  
gelatin silver print  
182.9 x 50.0 cm (sheet)

Maggs, Arnaud  
(Canadian, b. 1926)  
*29, rue des Taillandiers, 11e*  
1991  
gelatin silver print  
182.9 x 50.0 cm (sheet)

Maggs, Arnaud  
(Canadian, b. 1926)  
*71, rue Monge, 5e* 1991  
gelatin silver print  
182.9 x 50.0 cm (sheet)

Maggs, Arnaud  
(Canadian, b. 1926)  
*76, boulevard de  
Strasbourg, 10e* 1991  
gelatin silver print  
182.9 x 50.0 cm (sheet)

Niro, Shelley  
(American, b. 1954)  
*Continuum* 1996  
gelatin silver prints  
40.6 x 25.4 cm  
(each, 12 panels, framed),  
25.4 x 101.6 cm (each, 18  
panels, framed); installed:  
243.9 x 384.8 cm (framed)

Scott, John  
(Canadian, b. 1950)  
*The Engine of History:  
Vehicle for the Khmer Rouge*  
c. 1986–c. 1987  
acrylic, alkyd and oil  
paints, paper with graphic  
reproduction of text, wood,  
shoe polish on truck tires  
various dimensions

### Gift from the Junior Volunteer Committee Fund

Celestino, Magdalen  
(Canadian, b. 1957)  
*Palace of Yin* 1995  
rubber, acrylic paint, thread  
183.0 x 396.0 cm  
(installed, 46 units)

Dittborn, Eugenio  
(Chilean, b. 1943)  
*If Left to Its Own Devices,  
Airmail Painting No. 75*  
1988-89  
paint, fluorescent paint,  
chalk, screen print,  
embroidery floss, yarn,  
thread on spunbounded  
polyester fabric  
209.0 x 140.5 cm (each,  
2 panels)

Dittborn, Eugenio  
(Chilean, b. 1943)  
*7th History of the Human  
Face (the Scenery of the Sky),  
Airmail Painting No. 78* 1989  
paint, fluorescent paint,  
metallic paint, screenprint,  
chalk, thread on spun-  
bounded polyester fabric  
2 panels: 214.0 x 141.0 cm  
(each)

Leirner, Jac  
(Brazilian, b. 1961)  
*To and from Walker* 1991  
used mailing envelopes,  
steel rod, acrylic sheet  
45.9 x 34.2 x 395.0 cm

Whiten, Colette  
(Canadian, b. 1945)  
*Lawyers, Lawmakers Test  
Public's Right to Know*  
1993-95  
glass, iron, brass, lead,  
flextube light  
190.5 x 32.5 cm

### Purchase

Lake, Suzy  
(American, b. 1947)  
*Miss Chatelaine* 1973-96  
gelatin silver print,  
selenium-toned  
22.7 x 22.8 cm (image)  
50.5 x 40.7 cm (sheet)

## INTERNATIONAL PRINTS, DRAWINGS AND PHOTOGRAPHS GIFTS

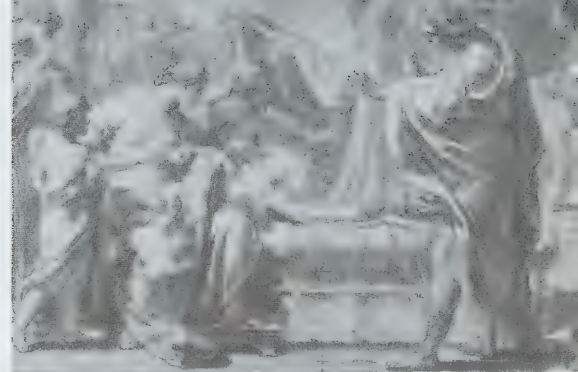
**Gift of Loris Calzolari**  
Bourne, Samuel  
(British, 1834-1912)  
*Bonerés—The Burning Phat*  
c. 1865  
albumen print  
23.5 x 28.5 cm

Champagne, A.C.  
(French, active 1880-1890)  
*Calais, Avant Port* c. 1880  
albumen print  
21.5 x 27.5 cm

Petty, George B.  
(American, active early  
20th century)  
*Petty Girl, Artist* 1910  
bromide print  
24.0 x 19.0 cm

Petty, George B.  
(American, active early  
20th century)  
*Mother and Child* c. 1919  
bromide print  
24.0 x 19.0 cm

Ponti, Carlo  
(Italian, 1822/24-1893)  
*Facciata del Palazzo Ducale  
verso il Rio e Ponte dei  
Sospiri* c. 1860  
albumen print  
27.2 x 35.2 cm



### Gift from the Collection of Margaret and Ian Ross Gandolfi, Gaetano (Italian, 1734-1802)

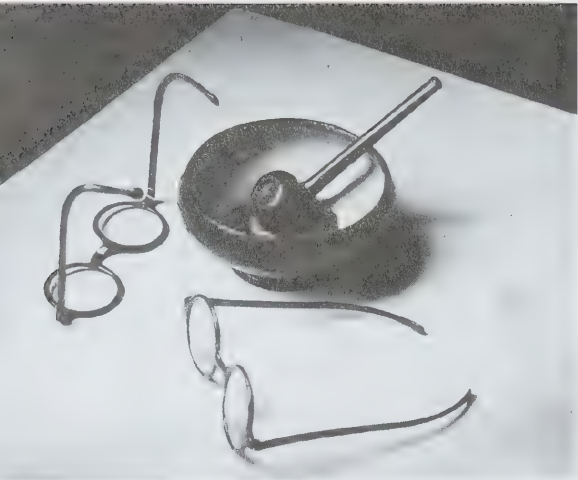
#### *The Death of Hector*

black chalk and stump and white heightening  
on laid paper  
31.8 x 50.8 cm (sheet)

A highly accomplished draughtsman and painter, Gaetano Gandolfi depicted religious and mythological subjects throughout his distinguished career. He played a major role, along with his brother Ubaldo (1728-1781), in the development of Bolognese painting in the 18th century, and was prolific in his production of drawings, paintings, sculpture, and etchings. Beginning his studies at the Accademia Clementina in Bologna at age 17, Gandolfi earned many academic distinctions throughout his life, including four medals for drawing between 1756 and 1760. His first recorded commissions came on the heels of these awards: Gandolfi produced numerous highly finished red chalk drawings after classic examples of 17th-century paintings for private patrons from 1756 to 1760.

*The Death of Hector* is composed of the sinuous lines and dramatic chiaroscuro characteristic of Gandolfi's mature style. This drawing combines solid vertical forms with fluid draperies, which, in conjunction with the tonal variations, create a strong rhythm throughout the picture. The entire composition is constructed like a classical frieze, with the elements organized in horizontal rows parallel to the picture plane. This arrangement contributes to the sculptural feel of the drawing, as does the modelling of forms. In *The Death of Hector*, a moralizing subject, Gandolfi produced a work that exemplifies the tenets of Neo-Classicism.





© 1998 Estate of André Kertész

**Gift of Ann and Harry Malcolmson**

Kertész, André (American, b. Hungary 1894-d. USA 1985)

*Mondrian's Pipe and Glasses* 1926

gelatin silver print (printed later)

19.6 x 24.7 cm (image),

20.4 x 25.3 cm (sheet)

André Kertész is among the most renowned photographers of the 20th century. Having first graduated from the Academy of Commerce in 1912 in Budapest, he turned away from a life in finance to explore the possibilities of photography, by devoting himself to taking pictures of Budapest, its people, street life, and surrounding landscape.

In 1925 Kertész moved to Paris to pursue photography as a serious art form. In Montparnasse he found friendship among the avant-garde artists, Léger, Chagall, Calder, Mondrian, and photographers Brassai and Cartier-Bresson. Paris was the site of unprecedented artistic imagination and Kertész entered the community with ease. While in contact with the key illustrated magazines throughout Europe to which he contributed regularly (among them *Berliner Illustrierte Zeitung*, *Uhu*, *VU*, *The Times* [London], Kertész did not follow any prevailing trend. Rather, he was motivated to pursue an independent, clear-eyed, and often poetically imbued vision. Kertész preferred to call himself a "realist," even though his work established counterpoints between strong reductive compositions and unexpected dream-like scenes of surreal evocation, as well as graphic abstractions and highly intimate reflections.

In 1927 Kertész had his now legendary first Paris exhibition at Au Sacre du Printemps gallery, which included *Mondrian's Pipe and Glasses* in its original smaller version. Impressed by his friend Mondrian's modernist attitudes and the serenity of his abstract compositions, Kertész composed an elegant still-life composition in which narrative is minimized in favour of a purer aesthetic structure and geometry of the picture plane. The arrangement commands the viewer's attention on four functional objects placed on a table corner, creating three critical triangular shapes that form to give a new illusionary context of a time and place. Although Kertész thought himself a "realist," the image is suspended and distanced from any reality of the artist's studio. The Surrealist poet Paul Dermée, in a poem written on the occasion of the 1927 exhibition, wrote the line, "In this asylum for the blind, Kertész sees for us," which clearly comments on the complex intersection of the surreal and the real.

Ponti, Carlo  
(Italian, 1822/24-1893)  
*N. 63—Ponte dei Sospiri ed anglol del Palazzo Ducale*  
c. 1860  
albumen print  
34.5 x 25.5 cm

Ponti, Carlo  
(Italian, 1822/24-1893)  
*N. 122—Palazzo Pesaro*  
c. 1860  
albumen print  
27.0 x 35.5 cm

Shepherd, Charles  
(British, active second half of 19th century)  
*Group of Afreedees from the Khyber Pass* c. 1865  
albumen print  
21.5 x 29.0 cm

Valentine, James  
(British, 1815-1880)  
*Scott Monument, Edinburgh*  
c. 1865  
albumen print  
29.0 x 19.0 cm

**Gift from a Friend of the Marvin Gelber Print and Drawing Study Centre**  
Pennell, Joseph  
(American, 1868-1926)  
*Cheapside* 1903  
etching on wove paper  
28.0 x 21.8 cm (imp.)  
31.7 x 22.2 cm (sheet)

**Gift of Neil D. MacDonald**  
Kertész, André  
(American, b. Hungary 1894-d. USA 1985)  
*At a Café, Paris* 1928  
gelatin silver print (printed later)  
24.8 x 18.0 cm (image)

**Gift of Ann and Harry Malcolmson**  
Kertész, André  
(American, b. Hungary 1894-d. USA 1985)  
*Tokyo* 1968  
gelatin silver print (printed later)  
34.8 x 19.0 cm (image)

**Gift of Alfred and Sarah McNabb**  
Wilson, George  
Washington  
(British, 1823-1893)  
*St. Margaret's Hope, Orkney, from the West* [Orkney Island, Scotland North]  
c. 1870  
albumen print  
28.8 x 38.4 cm  
(original mat)

**Gift of Carol and Morton Rapp**  
Boubat, Edouard  
(French, b. 1923)  
A portfolio of photographs 1947-1981  
gelatin silver prints (printed 1981)  
15 prints: 40.0 x 30.0 cm (each, sheet)

Matisse, Henri  
(French, 1869-1954)  
*Poésies by Stéphane Mallarmé* 1932  
29 etchings (23 on full sheet) on Arches wove paper  
33.2 x 25.4 cm (sheet, folded)  
33.2 x 50.8 cm (sheet, unfolded)

Various  
(French, 19th and 20th century)  
"Erotic" cartes postale  
gelatin silver, photogravure, and collotype prints  
363 cards: 13.5 x 9.0 cm (average dimension)

**Gift from the Collection of Margaret and Ian Ross**  
Etex, Antoine  
(French, 1808-1888)  
*A Study for the Relief on the Arc de Triomphe: La Paix* 1815  
charcoal and white gouache on laid paper  
29.7 x 19.8 cm (sheet)  
  
Foggini, Giovanni Battista  
(Italian, 1652-1725)  
*Death of the Niobids*  
charcoal, pen and brown ink and brown wash on wove paper  
23.5 x 32.5 cm (sheet)





**Anonymous gift**

Unknown

(French, 13th century)

*Archangel Michael* c. 1260-1270

limestone with traces of polychrom,

modern limestone base

153.0 x 48.0 x 37.0 cm

This depiction of the archangel Michael is one of the most significant medieval French sculptures to have ever left its country of origin. Virtually complete works of this scale are especially rare. As Gothic sculptors of the 13th century increasingly sought three-dimensional effects and greater naturalism, they began to adopt the contrapposto of ancient statuary. Carved fully in the round and intended to be seen from several angles, this work must be regarded as a crucial monument in the development of European sculpture.

The state of preservation suggests that the work was originally displayed indoors or under a sheltered tabernacle or other structure. The gaze of the figure further indicates that it was meant to be seen from below.

The work represents the archangel Michael standing upon a dragon. In his upraised right arm, he held a lance, now missing, with which to stab at the dragon; with his left hand, he supports a shield. He wears a long-sleeved robe with a mantle thrown over his right shoulder, which flows in especially graceful folds down to the ground. Michael's bare feet emerge from under the hem of the garment. On the shoulders at the back are two rectangular slots, which held the wings.

Medieval prayers often asked for Michael's protection both in life and after death; in English prayerbooks, he is asked to protect souls from the terrible beasts of Hell who lie in wait for the undefended. During the late 13th century, Michael was first depicted in armour, a testament to the contemporary crusades. Even without such a costume (the present statue bears only a shield), the connection with the holy wars against the infidels would no doubt have been quite strong for contemporary French viewers. Indeed, Michael was the supreme embodiment of knighthood: protector, defender, guide, and intercessor.

Michael was extremely popular throughout Europe in the 12th through 14th centuries, but images of him are much less common afterwards. In France, images of Michael could be found on many churches. At Notre-Dame in Paris, a socle relief from the west portal (1210-1220) shows the archangel with flowing robes vigorously spearing a small dragon at his side. In the archivolt of the west portal at Rheims (1245-1255), Michael stands on top of a dragon, simultaneously stabbing it with a lance and forcing his shield towards its open mouth. Atop the gable of the booksellers porch at Rouen cathedral (begun 1280) is a triumphant St. Michael, posed on top of a dragon which he is spearing.





### Gift of Dr. Murray Frum

Unknown  
(African, c. 13th/14th century to 20th century)  
14 sculptures, various media  
height from 13.0 cm to 76.0 cm

An outstanding group of 14 sculptures represents the work of tribal cultures from the regions of Sierra Leone, Nigeria, Zaire, Angola, Mali and Gabon. The figurative carvings, masks, staffs, reliquary and ceremonial pieces exhibit inspired design and craftsmanship in diverse material, such as wood, bronze, soapstone, brass, fabric, skin, glass, and beads.

In the 1960s Barbara and Murray Frum began collecting African carving with an eye to the aesthetic and sculptural qualities of each piece rather than as works of ethnographic curiosity. They also engaged in extensive correspondence and conversations with scholars, collectors and dealers in order to understand the historical and cultural context in which each carving was conceived and to trace its provenance. Considered one of the most important private collections of African art in North America, works from the Frum Collection have been included in almost every major publication on African art in the last few years.

A Kota tribe reliquary figure from Gabon included in the gift is an outstanding example of precision in design and craftsmanship. The brass-covered wooden sculpture is intended for viewing from both front and back, with each side representing an ancestor who protects relics from evil influences. Another highlight from the Frum Collection is a Boki mask from Nigeria carved in wood with the addition of fabric, horsehair, paint and skin. Dating from World War II, this mask does not reflect European influences, but rather preserves a tradition of carving practised by earlier generations.

Isabey, Jean-Baptiste  
(French, 1767-1855)  
*Portrait of a Woman Holding a Book*  
black chalk on wove paper  
31.3 x 23.5 cm (sheet)

Lagrenée, Jean-Jacques  
(French, 1725-1805)  
*The Judgement of Paris*  
1776  
black chalk and wash on laid paper  
39.8 x 54.4 cm (sheet)

Regnault, Jean-Baptiste  
(French, 1754-1829)  
*The Death of Adonis*  
c. 1812  
graphite, pen and ink and wash on wove paper  
32.5 x 26.9 cm (sheet)

Tiepolo, Giovanni Domenico  
(Italian, 1727-1804)  
*Unidentified Subject with Flying Angel appearing to a Group of Figures*  
pen and brown ink and grey wash on laid paper  
18.3 x 21.9 cm (sheet)

**Gift of Frank and Marianne Seger**  
Beckmann, Max  
(German, 1884-1950)  
*Fliegerbeschiessung (The Air Raid)* 1915  
drypoint on wove paper  
19.5 x 14.0 cm (imp.)  
28.2 x 19.7 cm (sheet)

**Gift of Matthew Teitelbaum, in memory of Mollie Hitchens**  
Brandt, Bill  
(British, 1904-1983)  
*Ivon Hitchens* 1948  
gelatin silver print  
12.5 x 8.2 cm (image)

Kar, Ida  
(British, 1907-1974)  
*Ivon Hitchens, Greenleaves, Pentworth Sussex*  
c. 1965  
gelatin silver print  
19.8 x 24.5 cm (image/sheet)

Kar, Ida  
(British, 1907-1974)  
*Ivon Hitchens [with pallet and brushes in his studio]*  
c. 1963  
gelatin silver print  
9.2 x 8.3 cm (image/sheet)

Murray, John Somerset  
(British, 20th century)  
*Ivon Hitchens* 1933  
gelatin silver print  
16.3 x 24.0 cm (image)

**Gift of Mary F. Williamson**  
Monro, Dr. Thomas  
(British, 1759-1833)  
*Landscape with Tree, Two Figures, and a Church Tower*  
charcoal and black chalk on laid paper  
11.0 x 16.0 cm (sheet)

Sandby, Paul  
(British, 1731-1809)  
*Family of T.P. Sandby* n.d.  
graphite and wash on laid paper  
9.0 x 10.6 cm (sheet)

Sandby, Thomas  
(British, 1746-1798)  
*Architectural Study, with Corinthian Order*  
graphite, pen and ink and wash on laid paper  
10.8 x 10.0 cm (sheet)

**Anonymous gift**  
Danby, Francis  
(British, 1793-1861)  
*The Avon Gorge with Clifton and the Hotwells, Bristol*  
c. 1820

graphite, watercolour and bodycolour on paper  
44.7 x 80.5 cm (sheet)

### INTERNATIONAL PRINTS AND DRAWINGS PURCHASES

**Purchased as a gift of the Betty Ann Elliott Fund**  
de Boissieu, Jean Jacques  
(French, 1736-1810)  
*Vue prise à l'Arbresle, en Lyonnais* 1793  
etching and drypoint on laid paper  
21.5 x 31.3 cm (imp.)  
27.1 x 37.0 cm (sheet)

**Purchased as a gift of the Marvin Gelber Fund**  
Dulac, Charles-Marie  
(French, 1865-1898)  
*Le Cantique des Créatures* 1894  
Set of nine lithographs under cover by Eugene Velville with text illustrations by Pierre Roche. (This suite contains two extra prints, variant inkings of numbers 4 & 5) colour lithographs on wove paper  
11 prints: 50.0 x 54.8 cm (each, sheet)

**Purchased with the assistance of the Canadian Cultural Property Export Review Board under the terms of the Cultural Property Export and Import Act**

Israëls, Jozef  
(Dutch, 1824-1911)  
*Workers on the Bank of a River*  
watercolour and gouache and scraping on wove paper  
59.2 x 84.0 cm (sheet)

**Purchased as a gift of Norah Lyle Harris**  
Maufra, Maxime  
(French, 1861-1918)  
*Le Chemin au bord de la mer* 1893  
four-colour lithograph on wove paper  
41.2 x 58.8 cm (sheet)

**Purchased as a gift of INCO Limited**  
Guérard, Henri  
(French, 1846-1897)  
*Bassin Duquesne (Dieppe), Effet de Lune* c. 1889  
colour etching and aquatint on laid paper  
29.8 x 47.6 cm (imp.)  
45.0 x 61.8 cm (sheet)

**Gift of the Trier-Fodor Foundation**  
Boilly, Louis-Léopold  
(French, 1762-1845)  
*Flore au Tombeau* 1829  
lithograph on wove paper  
21.4 x 24.5 cm (sheet)



## INTERNATIONAL GIFTS

**Gift of Mary E. Edwards  
in memory of her husband,  
G. Maxwell Edwards**  
Mauve, Anton  
(Dutch, 1838-1888)  
*Woodcutters* c. 1880  
oil on canvas  
109.0 x 75.5 cm

**Gift of Dr. Naomi Jackson  
Groves**  
Barlach, Ernst  
(German, 1870-1938)  
*The Ascetic* 1925  
painted plaster  
42.0 x 19.5 x 21.0 cm

**Gift of Mrs. A.F.J. Sayers,  
Mrs. C.L. de Bruyn Kops  
and Mrs. W. Morrison**  
Roth, George Andries  
(Dutch, 1809-1887)  
*Landscape*  
oil on canvas  
101.5 x 81.5 cm

**Gift of Rose and Charles  
Tabachnik**  
Nolde, Emil  
(German, 1867-1956)  
*Feriengäste [II] (Holiday  
Guests [II])* 1915  
oil on canvas  
85.5 x 100.5 cm

Pechstein, Hermann Max  
(German, 1881-1955)  
*Tänzeppaar (Dancing Couple)*  
1909 (recto);  
*Stilleben mit lilie, clivia und  
teedose (Still Life with Lilies,  
Clivia, and Tea-Caddy)*  
1917 (verso)  
oil on canvas  
64.8 x 49.5 cm

Dongen, Kees van  
(Dutch, 1877-1968)  
*La Jarretière Violette*  
(*The Purple Garter*) c. 1910  
oil on canvas  
97.5 x 37.3 cm

**Gift of Murray Wilson, M.D.**  
Paolozzi, Eduardo  
(British, b. 1924)  
*Pascal's Dream* 1957  
bronze  
45.5 x 28.0 x 11.0 cm

**Anonymous gift**  
Various  
(Chinese, Dutch, English,  
French, German, Italian,  
and Spanish, various time  
periods)  
1,317 frames  
wood, gilt, plaster and  
mixed media  
various dimensions  
A significant group of  
historical frames represen-  
tative of the finest examples  
in predominantly European  
patterns, styles, and  
designs. One hundred and  
thirty-two frames are  
outstanding in their original  
surfaces and call attention  
to their remarkable crafts-  
manship. From another  
group, many frames, dating  
from the 16th to 19th  
centuries, will be used for  
practical purposes to meet  
a range of framing require-  
ments of the permanent  
collection.

## INTERNATIONAL PURCHASES

Kyhn, Vilhelm  
(Danish, 1819-1903)  
*Chambéry* 1850  
oil on paper on canvas  
32.6 x 40.4 cm

Schalcken, Godfried  
(Dutch, 1643-1706)  
*Boy Holding a Torch* 1692  
oil on canvas  
24.5 x 21.3 cm

## RARE BOOKS AND SPECIAL COLLECTIONS (EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES)

**Gift of Betty Anderson**  
Twenty audiotapes of  
interviews (1950s – early  
1960s) conducted for  
the CBC by Alan Anderson  
with Canadian artists and  
art dealers, including  
Harold Town, Avrom Isaacs,  
Jerrold A. Morris, Simon  
Dresdnere and Douglas  
Duncan

**Gift of Jessica Bradley**  
Signed, numbered  
and leather-bound edition  
of General Idea's *FILE*  
magazine

**Gift of David Campbell**  
*Edvard Munch Etchings*,  
by Sigurd Willoch. Oslo:  
Johan Grundt Tanum, 1950

**Purchased with funds  
donated by Morey and  
Jennifer Chaplick**  
Duchamp, Marcel  
(French, 1887-1968)  
*La Mariée mise à nu par ses  
célibataires même*  
(*The Green Box*).  
Paris: Édition Rose Sélavy,  
1934. Copy 216 of the  
signed limited edition of  
300; in original green  
suede portfolio; printed by  
Vigier et Brunisse, Paris  
(Schwarz 1970: #293)  
Contains collotype  
facsimiles of 94 photos,  
drawings and manuscript  
notes used by Duchamp in  
the elaboration of the  
*Large Glass* during  
1911-1915.

*12 Rotoreliefs*. Multiple.  
New York: 1953. Set of six  
discs (offset lithographed)  
enclosed in circular  
cardholder and accompa-  
nied by collapsible card  
stand. Unsigned and  
unnumbered example from  
the partly destroyed edition  
of 1,000 produced in 1953  
(Schwarz 1970: #294b).

*Eau & gaz à tous les Étages*.  
Printed card ready-made  
(Schwarz 1970: #347)  
mounted on clamshell box  
containing: proof of the  
*Large Glass* and proof of  
the pochoir reproducing the  
first pencil sketch for *La  
Mariée mise à nu par ses  
célibataires même* (Schwarz  
1970: #199); *Sur Marcel  
Duchamp*, by Robert Lebel  
(Paris: Editions Trianon,  
1959), copy 107 of the  
edition of 110 signed by  
artist and author;  
*Self-portrait in profile*, copy  
107 of 110 (Schwarz 1970:  
#344).



**Gift of Ann and Lawrence Heisey**  
Gogh, Vincent van  
(Dutch, 1853-1890)  
*A Woman with a Spade, Seen from Behind* 1885  
oil on canvas on wood panel  
41.7 x 32.3 cm

In July of 1885, Vincent van Gogh was living and working at his parents' home in Neunen (in Brabant, Belgium). He made a large number of drawings of peasants working in fields, resulting in a smaller number of paintings. Van Gogh's letter of July 6 to his brother Theo seems to describe this particular painting: "I have here before me some figures: a woman with a spade, seen from behind; another bending to glean ears of wheat; another seen from the front, her head almost on the ground."

Popular imagination as well as art history wishes to treat van Gogh as a highly specialized individual, yet his fascination with peasant life was fairly mainstream in the 1880s, in both France and Holland. Millet, Courbet, Dupré and many other French painters had depicted and ennobled peasants working their fields, while Anton Mauve, van Gogh's cousin by marriage and teacher for a brief period in 1883, often depicted farmers and countrymen working in bleak, almost abstract settings. The severe background, monochromatic but richly brushed, as well as the restricted palette of gray greens in the foreground have parallels in Mauve's work.

This painting by van Gogh is exceptionally well preserved with a rich impasto full of greens and grays. The almost abstract background of mottled colours sets off an energetically brushed figure. Although a youthful work, the painting has all of the Post-Impressionist and Symbolist sensibility of van Gogh's maturity.





**Gift of Joey and Toby Tanenbaum**

Bernini, Gian Lorenzo

(Italian, 1598-1680)

*Pope Gregory XV* 1621

marble

83.2 x 62.3 x 32.4 cm

Bernini is considered the most important artist of the 17th century and rivals Michelangelo's creative genius. Except for a six-month period in 1665 when he worked on designs for the Louvre in Paris, he worked exclusively in Rome. He served eight popes, and their commissions from the mid-1620s established his reputation as the most influential and innovative artist of the Italian Baroque. He brilliantly combined sculpture, painting and architecture. As the virtual artistic director of 17th-century Rome, he was responsible for commissions in and around St. Peter's and the Vatican, tombs, fountains, and churches.

Much discussion has focused on the difference between this portrait and Bernini's other work of 1621 and 1622. It is a more formal image than his later portraits and has a fittingly more severe sensibility than the artist's mythological figural groups. But the expression and emotion of the works are equally resonant: we see an aged and physically frail man literally weighed down by the thick and elaborate cape. Indeed, this contrast is especially poignant. The working of the eyes is an innovation for Bernini since the irises are worked in a profoundly naturalistic manner, revealing the sadness and emotional depth of the sitter's personality. Most striking is the active and intense gaze of the sitter, revealing an intellect and spirit still virile in spite of the weakness of the flesh.



*Prière de toucher.*

Pink, foam rubber breast ready-made mounted on card portfolio containing: *Le surréalisme en 1947* (Paris: Pierre à Feu; Maeght Éditeur, 1947), copy 696/950 of the limited edition catalogue to the exhibition presented by Duchamp and André Breton (Schwarz 1970: #328).

*La Septième face du dé: poèmes, découpages*, by Georges Hugnet. Paris: Éditions Jeanne Bucher, 1936. Copy 86 of the edition of 297, with cover designed by Duchamp, *Why not sneeze Rrose Sélavy?* (Schwarz 1970: #297).

Journals in custom salander box (to which is affixed New Hampshire license plate, LHOQ): *Transition*, no. 26 (winter 1937) with cover designed by Duchamp, "Comb" (Schwarz 1970: #302); *VVV*, no. 2/3 (March 1943) with upper and lower covers by Duchamp (Schwarz 1970: #316); and *View*, series 5, no. 1 (March 1945), the Duchamp issue with centre fold-out representing the artist's New York studio (Schwarz 1970: #322).

Marcel Duchamp, *readymades*, etc. (1913-1964), by Walter Hopps, Ulf Linde and Arturo Schwarz. Milan: Galleria Schwarz, 1964.

**Purchased with funds from the Morey and Jennifer Chaplick Library Fund for Contemporary Art**

171 artist books and multiples, including pieces by Martin Boyce, Michael Buckland, Bill Burns, Kate Bush, James Carl, Jacqueline Donachie, Stephen Ellwood, Fastwürms, Dan Graham, Jill Henderson, Susan Hiller, Luis Jacob, Shelagh Keeley, Garry Kennedy,

Sally McKay, Maurizio Nannucci, Shinro Ohtake, Claes Oldenburg, Lucy Pullen, Steve Reinke, Bill Vazan, and Julie Voyce among others.

**Gift of Roy Cole**

*History of the Indian tribes of North America*, by Thomas L. McKenney and James Hall. Philadelphia: D. Rice and A.N. Hart, 1854. Royal octavo edition with colour lithographs. 3 volumes.

*Galerie du Palais Royal, gravée d'après les tableaux des différentes écoles ...* Paris: J. Couche, graveur, et J. Bouilliard, graveur, 1786. 3 volumes.

*Recueil d'estampes gravées à l'eau-forte ...* Paris, London, Brussels: Galerie Durand-Ruel, 1873-1875. Three hundred engraved plates in 30 fascicles.

**Gift of Dr. Ann Davis**

Pflug, Christiane (Canadian, 1936-1972) 30 audiotapes of interviews conducted by Davis with the artist's family, friends and associates, 1984-1989

**Purchased with funds donated by Sashi B. and Janet E. Dewan**

*Trip to Mexico; being notes of a journey from Lake Erie to Lake Tezcuco and back ...*, by Henry C.R. Becher (Toronto: Willing & Williamson, 1880). With 20 mounted albumen photographs.

**Gift of Nancy Dillow**

Addition to the Bagnani Fonds: Correspondence of the Toronto collectors Professor Gilbert and Stewart Bagnani, 1927 and 1955-56

**Gift of Mrs. M. Givens**

Moore, Henry (British, 1989-1986) Letters exchanged with Philip Givens, mayor of the City of Toronto, on the subject of *The Archer* 1966

**Gift of Avrom Isaacs**

Addition to the Michael Snow Fonds: *Walking Woman* banner for the first Michael Snow *Walking Woman* exhibition, Isaacs Gallery, Toronto, 1965

**Gift of the artist**

Kermaire, Christine (Belgian, birthdate not known) Seven artist books: *Contenue, contenant; In memory of the unknown soldier; Abyme; Contresens; Quipou; Palimpsest; Belgium's plum-cake*

**Gift of Bill McIntyre**

Frances Loring (Canadian, 1887-1968) 1915 Canadian National Exhibition Medal, struck bronze

**Gift of Michael Pflug**

Pflug, Christiane (Canadian, 1936-1972) Additions to the Christiane Pflug Fonds: Personal papers and photo documentation, 1950-1972, with related papers of Michael Pflug, 1940-1997

**Gift of Geoffrey Rans**

Curnoe, Greg (Canadian 1936-1992) Addition to the Greg Curnoe Fonds: Sign and notice of hours of operation for 20/20 Gallery

**Gift of the artist**

W. Mark Sutherland (Canadian, b. 1955) *The Portable Gallery* (8 bookworks) and *Language Decoy* (button, multiple)



© Marcel Duchamp/SODRAC (Montreal) 1998

**Purchased with funds donated by Morey and Jennifer Chaplick**

Significantly enriching the Gallery's holdings of the French artist Marcel Duchamp (1887-1968) is a superb group of seven publications by and about the artist acquired by the E.P. Taylor Research Library with generous support from Duchamp collectors Morey and Jennifer Chaplick. It includes small-scale readymades on books (*Prière de toucher* and *Eau & gaz à tous les étages*), books designed and published by Duchamp (*The Green Box* of 1934, and *12 Rotoreliefs* of 1953), and publications with covers designed by the artist (including *La Septième face du dé*, 1936, and the magazine *VVV*, 1942-44). Duchamp's work, especially the development of the readymade and his infamous constructions, anticipated and influenced postmodern art strategies and practices.



# Exhibitions

## EXHIBITIONS PRESENTED AT THE ART GALLERY OF ONTARIO

### **Greg Curnoe**

4 April – 29 June 1997

Organized by the Art Gallery of Ontario.

### ***The Distance Between: Kim Yasuda and Jin-me Yoon***

10 April – 29 June 1997

Organized by the Art Gallery of Ontario.

Supported by Canada's Year of Asia Pacific.

Additional support provided by the Canada Council.

### ***Transformation: Prix Saidye Bronfman Award 1977-1996***

8 May – 10 August 1997

Organized and circulated by the Canadian Museum of Civilization in collaboration with the Samuel and Saidye Bronfman Family Foundation and the Canadian Crafts Council. Sponsored by The Seagram Company Ltd.

### ***Video Postcards from the Edge of the Orient***

14 May – 10 August 1997

Organized by the Art Gallery of Ontario.

Supported by Canada's Year of Asia Pacific.

### ***Robert Flaherty: Camera Studies***

3 June – 2 September 1997

Organized by the Art Gallery of Ontario.

### ***Work/Site: Toronto Sculpture Garden***

7 June – 14 September 1997

Organized by the Toronto Sculpture Garden in conjunction with the Art Gallery of Ontario.

### ***Strangers in the Arctic: Contemporary Artists Explore the Far North***

27 June – 1 September 1997

Organized by FRAME, the Finnish Fund for Art Exchange, and the Pori Art Museum, Finland. Presented in association with the Nordic Council of Ministers and the Northern Encounters Festival. Additional support provided by the British Council, Finnair and Pro Helvetia, Switzerland.

### ***Oviloo Tunnillie: In Two Worlds***

27 June – 1 September 1997

Organized by the Art Gallery of Ontario.

### ***Entering the Millennium: A Spiritual Dialogue***

9 July – 14 September 1997

Organized by the Art Gallery of Ontario in conjunction with the Canadian Artists Network: Black Artists in Action as part of Celafi 1997.

### ***Present Tense: Yinka Shonibare***

23 July – 19 October 1997

Organized by the Art Gallery of Ontario.

Sponsored by the Contemporary Circle.

### ***A New Class of Art: The Artist's Print in Canadian Art, 1877-1920***

26 July – 19 October 1997

Organized and circulated by the National Gallery of Canada.

### ***The Destabilized Landscape***

20 August – 9 November 1997

Organized by the Edmonton Art Gallery and circulated with funding from the Canada Council Exhibition Assistance Program.

### ***Alexander Henderson: Canadian Photographic Views and Studies***

4 September 1997 – 11 January 1998

Organized by the Art Gallery of Ontario.

### ***Urban Visions: Jane Jacobs Reflects on Images of the City***

17 September – 30 November 1997

Organized by the Art Gallery of Ontario.

### ***The Search for the Spirit: General Idea 1968-1975***

8 October 1997 – 11 January 1998

Organized by the Art Gallery of Ontario with support from the Canada Council.

### ***Keith Haring***

17 October 1997 – 18 January 1998

Organized by the Whitney Museum of Art, New York. Support for this exhibition provided by the Horace W. Goldsmith Foundation.

### ***Ontario Society of Artists: 125 Years***

23 October 1997 – 4 January 1998

Installation recognizing the works of OSA artists in the AGO collection. Organized by the Art Gallery of Ontario.

### ***Present Tense: Kelly Mark***

29 October 1997 – 25 January 1998

Organized by the Art Gallery of Ontario.

Sponsored by The Contemporary Circle.



***Treasures of a Collector: European Works of Art, 1100-1800, from the Thomson Collection***

Ongoing since 31 October 1997

Organized by the Art Gallery of Ontario.

Installation made possible by the generous support of the Thomson family.

***Plains Indian Drawings, 1865-1935: Pages from a Visual History***

14 November 1997 – 4 January 1998

Organized by The Drawing Center, New York, and The American Federation of Arts. Made possible with generous support from the Henry Luce Foundation and the Rockefeller Foundation. Additional funding provided by the National Endowment for the Arts and the New York State Council on the Arts. The exhibition was a project of ART ACCESS II, a program of the AFA, with major support from the Lila Wallace – Reader's Digest Fund. Philip Morris Companies Inc. was the sponsor of the tour.

***The Magic Toyshop***

22 November 1997 – 22 February 1998

Organized by the Art Gallery of Ontario.

***At the Threshold of the Visible: Miniscule and Small-Scale Art***

28 January – 12 April 1998

Organized and circulated by Independent Curators Incorporated (ICI), New York, and made possible, in part, by grants from The Foundation To-Life Inc. Sponsored by PACART.

***Julia Margaret Cameron: The Creative Process***

5 February – 3 May 1998

Organized by the J. Paul Getty Museum for the Art Gallery of Ontario. Sponsored by The American Express Foundation.

***The Warhol Look: Glamour, Style, Fashion***

21 February – 3 May 1998

Organized by the Andy Warhol Museum, Pittsburgh. Sponsored by LW Capital Corporation and MC Capital Corporation.

***Present Tense: Sally McKay***

25 February – 17 May 1998

Organized by the Art Gallery of Ontario. Sponsored by the Contemporary Circle.

***The Artist's Studio***

Ongoing since 29 April 1998

Organized by the Art Gallery of Ontario.

Installation made possible by the generous support of Max and Madeleine Clarkson.



**EXHIBITIONS CIRCULATED BY THE  
ART GALLERY OF ONTARIO**

***Edvard Munch: Symbolist Prints from the Vivian and David Campbell Collection***

Vancouver Art Gallery

***Edvard Munch: The Scream and Popular Culture***

Vancouver Art Gallery

***J.J. Tissot: Prints from the Collection of the Art Gallery of Ontario***

Rodman Hall Arts Centre, St. Catharines

***Paterson Ewen: Earthly Weathers/Heavenly Skies***

Musée d'art contemporain, Montreal  
Oakville Galleries: Centennial Gallery

***Paterson Ewen: Paintings from the 90s***

Rodman Hall Arts Centre, St. Catharines  
Macdonald Stewart Art Centre, Guelph  
Tom Thomson Memorial Art Gallery, Owen Sound

**ARTISTS WITH THEIR WORK  
PROGRAM EXHIBITIONS**

***Natalka Husar: Painting***

White Water Gallery, North Bay

***Colette Laliberté and Sandra Rechico***

The Art Gallery of Peterborough

***Nancy Paterson: Interactive Media***

Thunder Bay Art Gallery  
Chatham Cultural Centre, Thames Art Gallery

***Reinhard Reitzenstein: Sculpture***

Macdonald Stewart Art Centre, Guelph

***Brent Roe: Painting***

The Library & Gallery, Cambridge

***Cheryl Sourkes: Photographic Works***

Woodstock Public Art Gallery

***Jeannie Thib: Drawing***

Oakville Galleries: Gairloch Gallery

***Tim Zuck: Painting***

W.K.P. Kennedy Gallery, North Bay Arts Centre







# Education and Resources

## EDUCATION

For almost 70 years, education has been a cornerstone of programming at the Art Gallery of Ontario. During 1997/98, school touring programs for elementary and secondary students attracted 25,000 students. Approximately 1,000 teachers participated in exhibition orientation programs and special projects, particularly the Kidsmuse project.

Gallery School enrolments included 560 children in after-school and weekend classes and 645 adults in weekday morning and evening classes. Eighty senior secondary students took part in the 30-week Advanced Studio Program, which aims to support the production of strong portfolios to accompany students' applications for admission to postsecondary institutions.

Family programming included 31 weeks of Family Sundays, which attracted over 10,000 parents and children for gallery-wide activities. The annual March Break program involved 8,000 children and adults over a five-day period.

A special feature of educational programming in 1997/98 has been collaboration with other organizations and institutions, including the Diabetes Unit at the Hospital for Sick Children. A series of weekend workshops for diabetic children at the Gallery School led to the installation of children's art in the hospital's new Starlight Room, a creative play area for haematology and oncology patients. A partnership with the Home for Creative Opportunity involved young people from Regent Park in the creation of a mural for their community. In addition, collaborations with The Learning Partnership, Silicon Graphics, the Canadian Children's Book Centre, Owl Books, Canadian Mothercraft Society, DAREarts Foundation, the Keith Haring Foundation Inc., the Toronto Board of Education, Central Commerce and Riverdale Collegiate Institutes, and other schools throughout Metropolitan Toronto, have fostered exciting and unique opportunities to involve young people with the Gallery.

## RESOURCE CENTRES

### Edward P. Taylor Research Library and Archives

In a great step forward for 24-hour public access to art information, the E.P. Taylor Research Library and Archives this year rolled out its online collections catalogue, named SIBYL. The fruit of two years' work, SIBYL contains records for roughly 50% of the more than 100,000 volumes held by the library. Slated for future entry in the catalogue are books acquired before the mid-1980s and special

collections such as art manuscripts and Gallery archives, art sales catalogues (1790s-to date), artist documentation files and photograph files. Now available on-site in the library, by autumn 1998 SIBYL on the Web ([www.ago.net](http://www.ago.net)) will enable AGO members, researchers and an international public to inform themselves about the resources held by one of Canada's premier art research libraries.

### Marvin Gelber Print and Drawing Study Centre

Since the Marvin Gelber Print and Drawing Study Centre opened in January 1993, the primary goal has been to make its collection of 14,000 works accessible to the public. In the past year, 3,500 people examined works in the collection, making this facility the second busiest print room in North America.

The study centre has developed an exciting program of classes, biweekly talks to seniors, visits of other special-interest groups, tours, open houses, talks and lectures. In addition, the centre's "open door" policy on Wednesday nights has enabled individuals to independently examine works.

Other highlights of the program included special events for members of the College Art Association, a tour for the trustees and museum directors of the American Federation of Arts, an open house for AGO members, and a talk in our Close Encounters series for would-be collectors on "The Collecting Bug: How to Build a Collection of Prints and Drawings."

### Photographic Resources

Photographic Resources provides ektachromes, photographs, and slides of the Gallery's permanent collection and program activities for purchase, which serves as a valuable resource for educators, researchers and publishers. Of significance this year was the department's entry into the digital world, with the scanning of images for the production of *The Search for the Spirit: General Idea 1968-1975* exhibition catalogue. As well, over 2,000 works in the collection have been digitally scanned to become part of the digital library of the Art Museum Image Consortium (AMICO).



# Volunteers

The Art Gallery of Ontario is fortunate to have the support of close to 900 volunteers who support the Gallery in its myriad activities. During the past year, the AGO formed a new partnership with its volunteers. This partnership is designed to involve them more closely with the Gallery's core operation and to provide greater opportunities for them to experience all aspects of the institution.

## **PURCHASE OF WORKS OF ART**

In 1997/98, six works were purchased for the Gallery's collection with funds generated through volunteer activity: two works of contemporary art by Toronto artists Magdalen Celestino and Colette Whiten, and four contemporary works by Latin American artists Eugenio Dittborn, Guillermo Kuitca and Jac Leirner.

## **RETAIL**

Some 322 volunteers are actively involved in all facets of the Gallery Shop's operation, including sales, purchasing, new product development, inventory control, staffing and training. The AGO's Art Rental and Sales Gallery is operated by volunteers, and provides special consultative services for members. Volunteers also organized special discount shopping days, such as the Members' Shopping Event, which included complimentary gift wrapping services and refreshments. All proceeds support the AGO.

## **TRAVEL AGO AND GALLERY HOPPING**

In order to increase Gallery membership and raise funds, Travel AGO volunteers organize trips that focus on art and architecture. This year, trips were organized to Ireland, California, South Africa, Texas and London, England. One- and two-day gallery hop excursions included visits to Kleinburg, Ottawa and Niagara-on-the-Lake, as well as tours of corporate and private collections within the city.

## **SUPPORT TO GALLERY PROGRAMS AND SERVICES**

The Gallery's 1997/98 operation benefited from \$350,000 in revenues attributed to volunteer activity. Programs throughout the Gallery were strengthened through volunteer resources, including daily gallery talks for visitors, tours for adults and school groups, the "Ask Me" program in the contemporary galleries, and programming for the AGO's historic house, The Grange. Volunteers also assist with the operation of the Libby and Blair MacAulay Membership Centre, the Dr. Mariano Elia Hands On Centre, the Marvin Gelber Print and Drawing Study Centre, and the Edward P. Taylor Research Library and Archives. Volunteers also assist in orienting visitors during special events throughout the year, including Spring break, major exhibitions and corporate events.

## **FUND-RAISING**

The AGO volunteers undertook a number of fund-raising initiatives throughout 1997/98. During Art in Bloom '98, a five-day major biennial fund-raising project, the Gallery literally bloomed with interpretive floral arrangements and featured a program of lecture/demonstrations and an opening Garden Party. A lunchtime lecture series, "Toronto Talks," featured an impressive lineup of lectures about the history of Toronto at The Grange. Picture the Seventies, a fund-raising gala sponsored by Master Choice, featured Canadian rock legend Lighthouse, as well as celebrity look-alikes, and netted a profit of \$94,000.



# Annual Campaign

The Gallery acknowledges with gratitude the generosity of the many individuals, corporations and foundations whose contributions assist the Gallery in providing a wide range of quality programs and services to the public. Each year, the Gallery raises vital financial support through membership fees, exhibition and program sponsorship, donations for art purchases, special projects and general contributions. The following listing recognizes the support of our corporate, foundation and individual donors.

## EXHIBITIONS

*Transformation: Prix  
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*Present Tense*  
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*Keith Haring*  
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*Ontario Society of Artists:  
125 Years*  
Ontario Society of Artists

*At the Threshold of the  
Visible: Miniscule and  
Small-Scale Art*  
PACART (Pacific Art  
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*Julia Margaret Cameron:  
The Creative Process*  
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*The Warhol Look:  
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## PROGRAMS

*All That's Jazz*  
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*Artists with Their Work*  
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Audio-Visual  
Coordinator  
  
Production Assistants  
(part-time)  
Peter Coffman

Media Technicians  
(part-time and casual)  
Giovanni Aguilera  
Bruce Fong  
Christina Gapic  
Steve Ioannidis  
Albert Jung  
Jonathan McCann  
Lee Rickwood  
Linda Shevchuck  
Robert Wilson

### CURATORIAL DIVISION

Matthew Teitelbaum,  
Chief Curator  
Mara Meikle, Manager,  
Curatorial  
Administration  
Laura Brown,  
Assistant to the Chief  
Curator, Chief  
Curator's Office  
Jessica Bradley, Curator,  
Contemporary Art  
Christina Ritchie,  
Assistant Curator,  
Contemporary Art  
Michelle Jacques,  
Curatorial Assistant,  
Contemporary Art  
Marcia Lawrence,  
"Artists with Their  
Work" Program  
Coordinator  
Maria Lecoupe,  
Secretary,  
Contemporary Art  
Dennis Reid,  
Senior Curator,  
Canadian Art  
Cynthia Cook, Assistant  
Curator, Inuit Art  
Douglas Worts,  
Education Officer,  
Canadian Art  
Joy Tyndall,  
Curatorial Assistant,  
Canadian Art  
Anna Hudson,  
Curatorial Assistant,  
Canadian Art  
Jennifer Rieger,  
Curatorial Assistant,  
The Grange  
Parin Dahya, Secretary,  
Canadian and Inuit Art  
Alan Chong, Curator,  
European Art

Michael Parke-Taylor,  
Associate Curator,  
European Art  
David Wistow,  
Education Officer,  
European Art  
Martha Kelleher,  
Assistant Curator,  
European Art  
Wendy Hebditch,  
Secretary, European Art  
Katharine Lochnan,  
Senior Curator, Prints  
and Drawings  
Brenda Rix, Assistant  
Curator, Print and  
Drawing Study Centre  
(part-time)  
Millie Minas, Curatorial  
Secretary, Prints and  
Drawings (part-time)  
Janette Cousins-Ewan,  
Monitor, Prints and  
Drawings (part-time)

### Education

Judith Mastai,  
Head of Education  
Kelly McKinley,  
Manager, Family  
Programs  
Linda Kricorissian,  
Education Officer,  
Elementary Programs  
Patricia Sullivan,  
Education Officer,  
Youth Programs  
Elizabeth Topp,  
Education Officer,  
Adult Programs  
Nancy Preston,  
Education Officer  
Lenore McMillan,  
Programming Assistant  
Lee Sullivan, Secretary  
  
Education Officers  
(part-time)  
Karin Bergen  
Jennifer Carter  
North Clark  
Amanda Estabillio  
Susan Hind  
Amelia Jimenez  
Gillian McIntyre  
Svitlana Muchin  
Ted Rettig  
Lupe Rodriguez

### Gallery School

Kerry Kim, Chief  
Technician  
  
Studio Instructors  
(part-time)  
Antonio Alves  
Phillip Barker  
Moira Clark  
Barry Coombs  
Sarah Delroy  
Chris Gehman  
Catharine Hobart  
Patrick Jenkins  
Mary-Ann Kokoska  
Jason Laudadio  
Janine Lindgren  
Susan Low-Beer  
Carol Matson  
Timothy McCormack  
Cornelia Rijn van  
Tara Shukla  
Carl Skelton  
Douglas Stratford  
Jennifer Sutton-Leet  
Harry Tanner  
Jacqueline Treloar  
Kim Truchan  
Ron Wiseman  
  
Assistant Technicians  
(part-time)  
John Booth  
Enam Huque  
  
Studio Monitors  
(part-time)  
Valerie Ceponis  
Tania Howells

### Exhibitions and Special Projects

Linda Milrod,  
Courtauld Project  
Manager  
Jill Cuthbertson,  
Acting Head of  
Exhibitions and  
Special Projects  
Myron Jones, Project  
Coordinator  
Iain Hoadley,  
Coordinator  
Jim Shedden,  
Programmer/Assistant  
Curator  
Jayne Brown, Assistant  
Programmer  
Craig McLauchlan,  
Lighting Technician

Design Studio

Steven Fong, Head,  
Design Studio  
James Bourke, Project  
Designer  
Marilyn Bouma-Pyper,  
Designer  
Bryan Gee, Designer  
Anne Hernandez,  
Production Assistant  
Sherri Somerville,  
Production Coordinator  
Catherine Van Baren,  
Senior Editor

Technical Services

George Bartosik,  
Manager  
Brian Groombridge,  
Installation Coordinator  
Charles Kettle,  
Production Coordinator  
Brian Gravestock,  
Carpenter  
Peter Guy, Carpenter  
John O'Leary,  
Senior Framer  
Michael Douglas,  
Packing Technician  
Joe Tabah, Crating  
Technician  
Andrew Reyes, Painter  
James Reid, Framing  
Assistant  
  
Preparators  
Michael Davidson  
Sheila Deitrick  
Wilbert Headley  
Ruth Jones  
Jacques Oule  
Brent Roe

Collections

Maia Sutnik, Head,  
Collections  
Liana Radvak, Manager,  
Collection Information

Conservation

Sandra Lawrence,  
Chief Conservator  
John O'Neill,  
Conservator, Paper  
Margaret Haupt,  
Conservator, Paper

Sherry Phillips,  
Conservator, Loans  
and Documentation  
Sandra Webster-Cook,  
Conservator, Paintings  
and Sculpture  
Ralph Ingleton,  
Conservation Assistant  
Eleanor Mihalcin,  
Secretary (part-time)

Photographic Resources

Faye Van Horne,  
Resources Coordinator  
Carlo Catenazzi,  
Head Photographer  
Sean Weaver,  
Photographer  
Gloria Marsh, Cataloguer  
Felicia Cukier,  
Assistant (part-time)

Edward P. Taylor  
Research Library and  
Archives

Karen McKenzie,  
Chief Librarian  
Larry Pfaff,  
Deputy Librarian  
Randall Speller,  
Documentalist  
Donald Rance,  
Librarian, Information  
Systems  
Ivy Egalik, Records  
Analyst  
Deborah Mills,  
Cataloguer  
  
Clerk Typists  
(part-time)  
Shannon Anderson  
Antonella Dairone

Registration

Barry Simpson,  
Registrar  
Curtis Strilchuk,  
Deputy Registrar  
Zbigniew Gorzelak,  
Art Storage Assistant  
Tim Hardacre, Loans  
Coordinator/  
Registration Assistant  
Dale Mahar, Traffic  
Coordinator  
Jerry Marshall, Truck  
Driver  
Akira Yoshikawa, Art  
Storage Coordinator

DEVELOPMENT

Shawn St. Michael,  
Development Director  
(parental leave)  
Marie Lizotte, Acting  
Development  
Director/Campaign  
Manager  
Bruce Maxwell,  
Manager, Membership  
Jacqueline Raaflaub,  
Manager, Individual  
Giving  
Bruce Borysiuk,  
Manager, Special  
Events  
Norah Farrell,  
Manager, Corporate  
Development and  
Foundations  
Wendy Ramroop,  
Campaign Associate  
Sandy Romas,  
Administrative Assistant  
Lisa Urbanic, Corporate  
Development  
Coordinator  
Barbara Mills,  
Development Services  
Coordinator  
Debbie Sawatsky,  
Membership Services  
Assistant  
Wilma Sanson,  
Development Services  
Assistant  
Manem Gaber,  
Development Assistant

FINANCE  
AND OPERATIONS  
DIVISION

Thomas Lewis, Controller  
Joan Tooke, Executive  
Secretary

Financial Services

Kathleen Jensen, Manager  
Cindy O, Supervisor  
Christina Pinheiro,  
Purchasing Officer  
  
Accounting Clerks  
Peter Heard  
Jennie La (maternity  
leave)  
Tracy La

Armanda Melo  
Patricia Scallan  
Tiffany Chau, Data  
Entry Clerk

Plant Operations and  
Building Services

Michael Mahoney,  
Manager  
Warren Wilson,  
Assistant Manager,  
Building Services  
Michael Peroff, Senior  
Building Operator  
Michael Ronco, Public  
Spaces Coordinator  
Milan Pesikan, Building  
Operator  
Leonid Fridman,  
Building Operator  
Arthur Doucet, Systems  
Technician  
Janusz Kuras, Electrician  
Robert Hanna, Painter  
Heather Hall, Building  
Services Assistant  
Arturo Hernandez,  
Shipper/Receiver  
Ruel Semella,  
Printing/Mail Clerk  
  
Maintenance Workers  
Maria Alonso  
Robert Bowcott  
Mee Kiu Chan Tam  
Natividad Dato  
Adelaida Dormile-Najduk  
Normita Eubanas  
Robert Fong Mow  
Tomassa Moreno  
Charles Nugent  
Quintin Palisoc  
Paul Ronco  
George Sulit  
David T.K. Thai  
Susan Vidal  
Elizabeth Vincec  
John Booth (part-time)  
Jim Gibson (part-time)  
Adam Kelly (part-time)  
Lolita Mclat (part-time)

Food and Beverage

Richard Willett, Manager  
Anne Yarymowich,  
Executive Chef  
Ian Campbell,  
Restaurant Manager

Kathleen Lee, Sous Chef  
David Van Den  
Driesschen, Sous Chef  
Christine Picheca,  
Pastry Chef  
Alison Kent, Saucier  
Lisa Rollo, Saucier  
Jef Crump, Entremetier  
Brian Dang,  
Saucier (part-time)  
Quoc Quang Dang,  
Saucier (part time)  
Raymond McFarlane,  
Garde Manger  
(part time)  
  
Preparation Cooks  
Michael Degrazia  
Megan King  
Demetri Koufodemus  
(part-time)  
Mathivanan Mahalingam  
Megan Malowany  
Ephraim Paras  
Matthew Shroyer  
Cameron Staunch  
Danilo Tionson  
Chine Chine Koo,  
Dishwasher  
Shaifuz Zaman,  
Dishwasher  
Mary Cheecock,  
Dishwasher/Busperson  
Bhuvanendran Rasie,  
Busperson  
George Joseph,  
Maintenance Worker  
Richard Smith,  
Bartender/Waiter  
Hector Vilorio,  
Bartender/Waiter  
Timothy Boyle,  
Bartender/Waiter  
(part-time)  
  
Waiters  
Manem Gaber  
Mahendran Rasie  
Margherita Videla  
Cathleen Wolfe  
Margaux Yiu  
Vittoria Zadra  
Hosts  
Michael Lamos  
Eric Marshall  
Catherine Scoular



Coordination  
Sylvain Gauthier,  
    Banquet Manager  
  
    Special Events  
    Coordinators  
Patricia Cipriani  
Mary-Ann Miller  
Machel Reeves  
Colette Michalis  
    (part-time)

**Protection Services**  
Karen Craig, Manager  
Peter Watson,  
    Operations Manager  
Michael Duggan,  
    Assistant Manager  
Michael Rodden,  
    Supervisor  
Judy Gaw, Secretary  
  
    Protection Services  
    Officers (full-time)  
Rogelio Angeles  
Maria Ansari  
Roman Baran  
Joseph Berlinguette  
Andrea Bregolin  
Jeffrey Brewer  
Richard Byrnes  
Ryan Chattaway  
Inam Chowdhury  
Gary Clayford  
Ernesto Dahirac  
Javier Delolmo  
Ramiro Encinales  
William Fryday  
Joseph Galati  
Ronald Gaschen  
Patrick Grieve  
Tony Higgs  
Karin Hollesen  
Alexandra Jory  
Patricia Koenig  
Kumar Kumarasamy  
George Martinek  
Diane McCaveney  
William McIntyre  
Harbans Singh Randhawa  
Beverley Rellin  
Ronald Selles  
Ponniiah Sivanandan  
Tahir Soofi  
Dana Waldzinska  
Thomas Wey  
  
Protection Services  
    Officers (part-time)  
Dianne Amaral

Tony Amaral  
John Blizzard  
Robert Broadley  
Sharon Burritt  
Andrew Carter  
Pragashan Chetty  
Terry Cheung  
Jovan Corba  
Diana Cossidente  
Kathleen Davies  
Kathleen Drummond-Hay  
Juliette Griffith  
Steve Head  
Ruth Anita James  
Jay Johnson  
Fraser Lawson  
Igor Litnovetsky  
Michail Litnovetsky  
Wendy Alberta Macmillan  
Tom Mar  
Jennifer Murphy  
Laura Parsons  
Tery Pellettier  
Vicky Rodden  
Karl Rosen  
Eve Rotstein  
Vijiananthan Sivinandan  
Nancy Sutherland  
Bruce Turnbull  
Jeana Wilson

**Retail Operations**  
Rosalind Frydberg,  
    Manager  
Sally Ayre, Coordinator  
Nancy Hunter, Sales  
    Associate  
Neal Campbell, Sales  
    Associate  
Wendy Fric, Sales  
    Assistant  
Gregory Laciak,  
    Display Designer  
Henry Mark, Buyer  
Michael Mathon, Buyer  
  
    Processors  
Janette Ragusa  
Beth Selner  
Melanie Wallbridge  
Michelle Mostovoy  
    (part-time)  
Amanda Hill (part-time)  
Natascha Evans  
    (part-time)  
Valerie Beck (part-time)  
  
    Sales Assistants  
    (part-time)  
Lucia Cino

Katharine Cossidente  
Michelle Dinick  
Karen Gillis  
Hannah Lehto  
Elizabeth Tong  
  
Barry Taylor,  
    Shipper/Receiver

**HUMAN RESOURCES**  
  
Susan Ingram, Human  
    Resources Director  
Deborah O'Leary,  
    Manager, Human  
    Resources  
Elise Carbonneau,  
    Payroll Officer  
Bienvenido Edejer,  
    Benefits Assistant  
Luisa Abhaypal,  
    Human Resources  
    Representative  
Anne Hammerbeck,  
    Human Resources  
    Representative  
Loretta Faveri,  
    Human Resources  
    System and  
    Administration  
    Coordinator  
Penny Vamvakaris,  
    Receptionist/Secretary

**Volunteer Services**  
Evelyn Liesner, Acting  
    Manager  
Pia Santiago-Newell,  
    Secretary  
Lara Fellman, Volunteer  
    Coordinator

PUBLIC AFFAIRS

Suzanne Berman-  
    McClimon, Public  
    Affairs Director  
Karen Eull,  
    Administrative  
    Assistant

**Communications**  
Jane Rowland, Manager  
  
    Publicists  
Ekaterina Gitlin  
Ann Millard  
    (maternity leave)

Kerri Huffman  
    (part-time)  
Carrie Shibinsky  
    (part-time)

**Marketing**  
Michelle Koerner,  
    Manager  
Jaisuk McIndoe,  
    Marketing Assistant  
Leila Jamieson, Editor  
Laura Tulchinsky, Writer

**Ticketing/Visitor Services**  
Richard Carter,  
    Manager  
Shellie Thomas,  
    Assistant Manager  
    (maternity leave)  
Jamie Skidmore,  
    Assistant Manager  
Kate Farrell, Senior  
    Visitor Services  
    Representative  
Luisa Frare, Visitor Guide

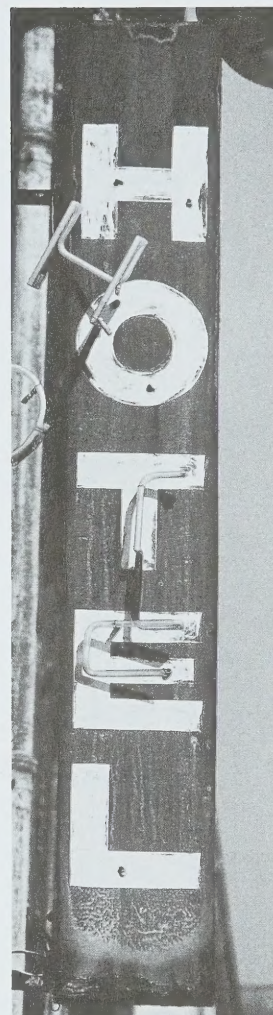
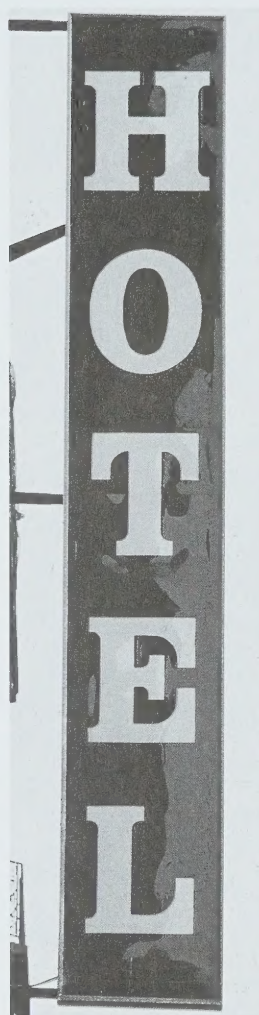
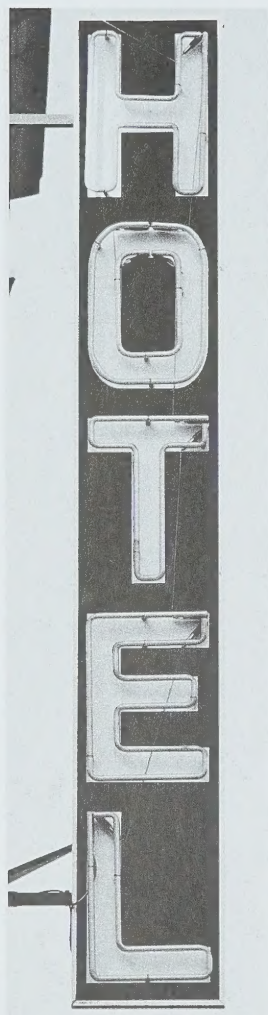
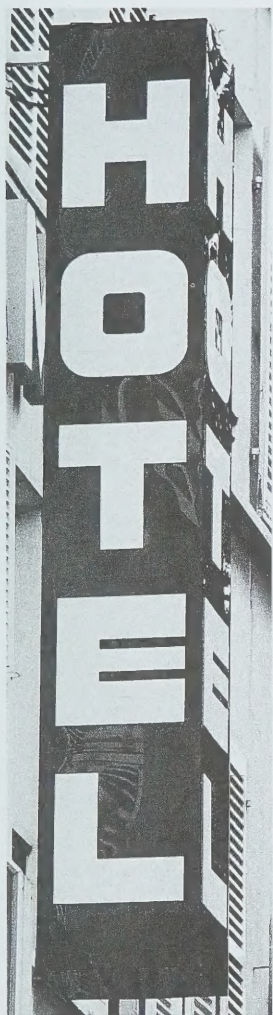
    Information Officers  
Fannie Cajara  
Shirley Cheng  
Christine Jukic  
Kevin MacKay  
  
    Information Officers  
    (part-time)  
Kylie Barker  
Ryan Barker  
Gary Bercovitch

James Black  
Zoe Craig  
Mary Greto  
B. Shamayne Hakim  
Julia Janrozik  
Cindy Kuzmyk  
Lucy Kvitkovic  
Stefan Lehman  
Deborah Molokach  
James Proveau  
Scott Renick  
Cameron Sharpe  
Lisa Walter  
Andre Weyhe

    Scheduling Officers  
Maureen Boles  
Donna Vakanis  
Mary Fisk (part-time)  
  
Judith Pascall,  
    Cloakroom Operator  
  
    Cloakroom Attendants  
Monica Fong  
Nancy Ashing (part-time)  
Maria Filipovic  
    (part-time)  
Paul Karapapais  
    (part-time)  
Linh La (part-time)  
Lee Walsh (part-time)  
  
Jerry Cybulski, Senior  
    Switchboard Operator  
Josie Vint Gosselin,  
    Switchboard Operator  
    (part-time)

In accordance with the Public Sector Salary Disclosure Act, 1996, the following is a record of AGO employees who were paid a salary of \$100,000 or more in 1997.

	Salary Paid	Taxable Benefits
Maxwell Anderson, Director	\$ 236,084	\$ 32,840
Matthew Teitelbaum, Chief Curator	130,898	17,725
Shawn St. Michael, Development Director	122,675	430
Susan Ingram, Human Resources Director	104,883	380
Thomas Lewis, Controller	104,883	380



**Purchased with financial support  
of the Canada Council for the Arts  
Acquisition Assistance program**

Maggs, Arnaud

(Canadian, b. 1926)

*5, bis, rue de la Présentation, 11e 1991*

gelatin silver print

182.9 x 50.0 cm (sheet)

Maggs, Arnaud

(Canadian, b. 1926)

*29, rue des Taillandiers, 11e 1991*

gelatin silver print

182.9 x 50.0 cm (sheet)

Maggs, Arnaud

(Canadian, b. 1926)

*71, rue Monge, 5e 1991*

gelatin silver print

182.9 x 50.0 cm (sheet)

Maggs, Arnaud

(Canadian, b. 1926)

*76, boulevard de Strasbourg, 10e 1991*

gelatin silver print

182.9 x 50.0 cm (sheet)







The Art Gallery of Ontario is funded by the Ontario Ministry of Citizenship, Culture and Recreation. Additional operating support is received from the Volunteers of the Art Gallery of Ontario, the City of Toronto, the Department of Canadian Heritage, The Canada Council for the Arts, and from Gallery members and many corporations, foundations and individuals.

Art Gallery of Ontario  
317 Dundas Street West  
Toronto, Ontario, Canada M5T 1G4  
416 977 0414  
[www.ago.net](http://www.ago.net)

Front Cover:  
Bernini, Gian Lorenzo  
(Italian, 1598-1680)  
*Pope Gregory XV* 1621  
marble  
83.2 x 62.3 x 32.4 cm  
Gift of Joey and Toby Tanenbaum

Inside Front Cover:  
Kertész, André  
(American, b. Hungary 1894-d. USA 1985)  
*Mondrian's Pipe and Glasses* 1926  
gelatin silver print (printed later)  
19.6 x 24.7 cm (image),  
20.4 x 25.3 cm (sheet)  
Gift of Ann and Harry Malcolmson  
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Art Gallery of Ontario